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**The Architect as Collector: Karl Kamrath's Collection
of Frank Lloyd Wright**

by

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Thesis

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of Frank Lloyd Wright**

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Houston modern architect, Karl Kamrath (1911-1988), collected books, periodicals, and archival material that document the career and legacy of Frank Lloyd Wright. Kamrath identified himself as a collector of Wright and a devotee to the principles set forth by the master architect. In this thesis, I present Kamrath's collection by organizing the materials by subject, considering how Kamrath marked books and journals, and drawing connections between his collecting interests and his architectural work.

Kamrath collected and consumed information on Wright and organic architecture and then presented his own articulations of the principles in built form. His interest in organic architecture was evident in his projects that blended into the landscape and satisfied the individual needs of each client. The purpose of this thesis is to contribute to the story on Karl Kamrath, adding the details of the collection he donated to The University of Texas at Austin.

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Chapter One: Karl Kamrath as an Architect, Collector, and Frank Lloyd Wright Devotee

Houston architect Karl Kamrath (1911-1988) described himself as a collector of items related to the organic architecture movement, particularly the work of Frank Lloyd Wright.

I've collected a group of things, not only in Mr. Wright, but on the whole organic movement in my library, and I guess I have one of the best libraries, at least in this part of the country, on Mr. Wright, which under the right circumstances, I'd like to leave to the School of Architecture at the University of Texas.¹

At the end of his long career, Kamrath did leave a good portion of his collection to the Architecture and Planning Library and Alexander Architectural Archive at the University of Texas at Austin. Books and archival materials document his engagement with the subject of organic architecture and his accumulation of publications, artifacts, clippings, photographs, catalogs, correspondence, and postcards on Frank Lloyd Wright.

In this thesis, I will describe and analyze Kamrath's collection by organizing the materials by subject. I will consider what he collected, as well as how he interacted with these items. Through the process of describing Kamrath's library, I am attempting to identify which texts within the Architecture and Planning Library's holdings came from his collection. I will intellectually organize and catalog the disparate materials in his library and archival collections. Kamrath's collection of books and journals were donated in two accessions. The first donation, made in 1987, predominantly contained books and

¹ Karl Kamrath. Interview by D.C. Tharp and Charles Howard, September 8, 1981. Transcript from taped recording. Transcript at Houston Metropolitan Research Center.

journals, with a few archival documents included. In 2006, Kamrath's family donated his archives, which consisted of presentation drawings, project records, photographs, and reference materials. The family donated additional books and journals with this archival contribution. As the materials came to the library and archives, some texts were transferred to the library's Special Collections, while others were put into the circulating collection. There was no consistent way of maintaining the collection as a whole. As a result, I have searched both the circulating and special collections to identify which copies of texts were Kamrath's, relying on his own stamps and marginalia or the inclusion of bookplates from the library staff to substantiate my claim. There are several instances where I have felt unable to correctly and definitely claim that a book belonged to Kamrath, which simply indicates that he did not pronounce his ownership on all of his texts. It appears that he made the most marks in texts that were at least tangentially related to Wright, such as those on Sullivan, Wright's mentor.

Education

Karl Kamrath was born in Enid, Oklahoma in 1911. When he was young, his family moved to Austin, Texas, where he went on to study at The University of Texas.² He graduated with a Bachelor of Architecture degree in 1934. In an interview toward the end of his life, Karl Kamrath reflected on what brought him to the field of architecture. He described his initial choice as one of convenience, not a driving passion to design or build, and he stated that he enrolled in the architecture program at The University of Texas out of a desire to play collegiate tennis. The program, which was part of the

² Steven Fox, "Karl Fred Kamrath," *The Handbook of Texas Online*. Accessed July 12, 2009. <http://www.tshaonline.org/handbook/online/articles/KK/fka15.html>

engineering school at the time, did not require students to study a foreign language.

Kamrath considered himself to be good at drawing and knew he could take classes at Austin High School that would prepare him to enter the architecture program.³ Kamrath did not develop a passion for architecture until he was at the university and stumbled across a figure that was not actively taught by his professors.

*Even back then, we had a series of books on Mr. Wright. And for no good reason at all I was going to the library and was looking up something probably for some work there and I ran across these books. The more I looked at them and studied them, the more fascinated I became with this sort of thing.*⁴

Professor Walter Rolfe encouraged Kamrath's curiosity, supporting his desire to find out more about Wright and his work. His early connection to Wright's work through books established a lifelong commitment to collecting books and artifacts on Wright. There were no built examples of Wright's work in Texas in the 1930s, so Kamrath relied on textual resources to learn about organic American architecture, both visually and through the words of Wright himself. His early study led him to Wright's drawings and writings in *Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright* (1910) and *An Autobiography* (1932).⁵ Both of these texts by Wright presented the master architect as a major figure who was attempting to cause a revolution in American architecture.

Kamrath was drawn to the persona Wright was shaping for himself.

³ Karl Kamrath. Interview by D.C. Tharp and Charles Howard, September 8, 1981. Transcript from taped recording. Transcript at Houston Metropolitan Research Center.

⁴ Karl Kamrath. Interview by D.C. Tharp and Charles Howard, September 8, 1981. Transcript from taped recording. Transcript at Houston Metropolitan Research Center.

⁵ S. R. Miller, "The Architecture of MacKie and Kamrath," Thesis, Rice University, 1993, 17.

After graduating with a degree in architecture in 1934, Kamrath moved to Chicago, partly at the urging of Fred MacKie, a fellow University of Texas graduate who found work there in the early 1930s. During the Depression, with no job in place, he and his new wife, Eugenie, settled with her parents while Kamrath sought work as an architect. The move put him in close proximity to Wright's work, particularly in the Oak Park area. His early career in Chicago was Kamrath's first real opportunity to see the work of Wright as fully articulated structures. "The more I saw of Wright's work, the more fascinating it became. It became an obsession with me and still is."⁶ Kamrath eventually secured work with Chicago modernists Pereira and Pereira and the Interior Studios of Marshall Field and Company. He and future partner Fred MacKie ended their time in Chicago at the Architectural Decorating Company, where they began to discuss returning to Texas to design modern buildings.

MacKie and Kamrath practiced in Houston from 1937 through 1988, with the exception of 1942 through 1946, when commitments to the war effort required closing the office. Within their partnership, MacKie was primarily responsible for project planning and financial business, while Kamrath focused on the design process. Kamrath, as the designer, made most of the aesthetic decisions regarding their built work. His growing collection of materials on organic architecture and the relationship he developed to Frank Lloyd Wright would greatly shape these decisions, especially after World War II.

⁶ Karl Kamrath. Interview by D. C. Tharp and Charles Howard, September 8, 1981. Transcript from taped recording. Transcript at Houston Metropolitan Research Center.

Kamrath's Reception

Kamrath's legacy as an American modernist is marked by his prolific design and contribution to the built environment in Houston as well as his longtime advocacy of Frank Lloyd Wright. The story on Kamrath is one of a devoted follower of Wright, who never fully asserted his own architectural identity, according to Scott Reagan Miller's thesis, "The Architecture of Mackie and Kamrath" (1993). Miller's assertion is supported by the few writings by Kamrath that generally defer to Wright's genius or focus on the importance of the master to the field of American architecture. In Kamrath's article in *In the Cause of Architecture: Essays by Frank Lloyd Wright for Architectural Record 1908-1952 with a Symposium on Architecture with and without Wright by Eight Who Knew Him* (1975), he stated that Wright's architecture "more fully expresses the individualism, freedom, and democratic way of life of our country than any other architecture."⁷ In 1964, Kamrath published a description of his efforts to gather, make photostatic reproductions, and then donate copies of Wright's drawings of thirteen projects to the Octagon for posterity in the *AIA Journal*.⁸ In 1967, Kamrath's personal reaction to the demolition of the Imperial Hotel appeared in the *AIA Journal*. He suggested that, "it would be most desirable to save and restore the portion of the Imperial that it is possible to save and replace the portions that cannot be saved."⁹

⁷ Karl Kamrath, "Toward an American Architecture," in *In the Cause of Architecture*, ed. Frederick Gutheim (New York: McGraw-Hill, 1975), 22.

⁸ This was a joint effort, where Kamrath worked with William Wesley Peters, under the approval of Olgivanna Wright, to make these materials available. The article appears under Kamath's name and is written in third person. It was published as "Frank Lloyd Wright Drawings in the AIA Archives," in *AIA Journal* (July 1964): 50-51.

⁹ Karl Kamrath, "The Stubborn Hotel is Shaking," *AIA Journal* (November 1967): 70-72.

While the bulk of Kamrath's writings that were published focused on Wright, he did contribute to the broad discussion on modern architectural practice. In "Architects: The Master Builders," published in 1960, he spoke to the role of architects in society from a nationalist perspective, focusing on the responsibility for imminent growth and change in America. He asserted that the purpose of building was "to satisfy the individual social, economic, aesthetic and spiritual needs of people."¹⁰ Kamrath's writings on general architecture topics were published locally, while his national writings were on Wright.

The work of MacKie and Kamrath received national recognition, which peaked in the 1960s following Wright's death. Throughout the press the firm received, there were connections to the ideas of Frank Lloyd Wright and the principles of organic Usonian architecture. Kamrath's design for his family's first home (FIG. 1) at 3448 Locke Lane (1939) in Houston was published in both *House Beautiful* and *Architectural Forum*.¹¹ Four other residential designs or modular schemes were published in the 1940s, in *Architectural Forum*, *Architectural Record*, and *Progressive Architecture*.¹² These early articles on the firm's work did not overtly mention the influence of Frank Lloyd Wright, but the descriptions indicated a tendency to design low, horizontal structures, with

¹⁰ Karl Kamrath, "Architects: The Master Builders," *Houston* (May, 1960): 26-27.

¹¹ The home received third prize in "House Beautiful's 13th annual small house competition," *House Beautiful* 83 (January, 1939): 24. "House for Karl Kamrath, Houston, Texas: MacKie and Kamrath, architects," *Architectural Forum* 73 (December, 1940): pp. 518.

¹² The firm's design for "Moveable Space Dividers" appears on page 120 of "The New House 194X," *The Architectural Forum* (September 1942): 65-121. "House for an Unusual Lot," *Architectural Record* (November 1942): 50. The Covington house in Houston, Texas was selected and described in *Progressive Architecture* (1947). The firm's work with Frank W. Sharp was featured in "Architect-Builder team shows Houston how to design and build a good home for under \$15,000," in the September 1948 edition of *Architectural Forum*, page 125.

attention to views, using natural materials, and within the budget of the average American family. The December 1949 article in *Architectural Forum*, "Church Architecture," featured Temple Emanu-El (1949) (FIG. 2) as an example of organic architecture in church design.¹³ MacKie and Kamrath's triangular design for the Houston Contemporary Arts Association (1949) (FIG. 3) was published in *Architectural Forum* and described as likely "the lowest cost museum ever built." The triangular design lent itself to a novel exhibition technique and an efficient use of space and materials.¹⁴ The firm's office building design for Seismic Exploration Inc. (1947) (FIG. 4) was published in "Architect's office's" in *Progressive Architecture*. The article described the building as a functional structure that expressed the plan, with large plate glass windows and thin horizontal brick.¹⁵

By the 1950s and 1960s, many articles on the firm, and on Kamrath specifically, focused on the connection to Wright, both personally and architecturally. Local newspaper coverage highlighted Kamrath's relationship to Wright following Wright's 1949 trip to Houston. The paper noted that, "after stating emphatically that he never comments on other architects' abilities, Mr. Wright muttered, "Karl is darned good."¹⁶ *The Houston Chronicle* featured an article entitled "Kamrath's Designs are Influenced by the Late Frank Lloyd Wright," that included quotes from Kamrath about his belief in

¹³ "Church Architecture," *Architectural Forum* 91(December 1949), 69.

¹⁴ "Triangular Steel Framework," *Architectural Forum* (September 1950).

¹⁵ "Architect's offices," *Progressive Architecture* (October, 1950): 72-76.

¹⁶ Bill Rozelle, "Father of Modern Architecture Has Usual Personal Habits of the Great," *The Houston Post* (January 18, 1953): page 4, section 4.

American architecture, individualism, and his connection to Wright.¹⁷ The only skyscraper designed by the firm, the First Pasadena State Bank (1961) (FIG. 5), was published in *Architectural Forum*. The author stated that MacKie and Kamrath were influenced by Wright's notions of organic architecture, which "resulted not only in the building's main massing, but in details ranging from rectilinear rooftop ornament to high ribbon windows for privacy on the lowest floors."¹⁸

Following his death in January, 1988, Kamrath's obituary in the *Austin American Statesman* focused on his many accomplishments and interests without mentioning his connection to Wright. Toward the end of the piece, however, the obituary read, "In lieu of flowers, donations may be made to the Taliesin Foundation at the Frank Lloyd Wright School of Architecture, Scottsdale, Arizona 85252" as Kamrath's final nod to his participation in the legacy in the Wright. Gerald Moorhead contributed to the scholarship on Kamrath through two articles on the firm. He presented several of the firm's works and drew connections between Kamrath's design and Wright's ideology. He stated, "the manipulation of Wrightian planning, spatial concepts, forms, and ornament is evident throughout the firm's work." He also introduced Willem Dudok as a source of inspiration, broadening the story on Kamrath a bit.¹⁹ He maintained this story in the 1989 issue of *Texas Architect* that featured "A Texas Fifty," on fifty significant architects from 1939 through 1989. Moorhead wrote the article on MacKie and Kamrath and began by stating "there has been no more successful follower of Frank Lloyd Wright than Karl

¹⁷ "Kamrath's Design are Influenced by the Late Frank Lloyd Wright," *The Houston Chronicle* (March 27, 1961): page 1-2, section 3.

¹⁸ "Different Kind of Skyscraper," *Architectural Forum* (March 1964): 122-125.

¹⁹ Gerald Moorhead, "Wright Face: The Work of MacKie and Kamrath," *Cite* (Fall 1988): 19-20.

Fred Kamrath (1911-1988).” He provided biographical information of both partners, but the overall tone and pronounced beginning of the piece indicate the primary significance and legacy of Kamrath, and therefore his firm, is tied to Wright. The story of Karl Kamrath, traced through publications, told the story of his relationship with Wright and focused on formal comparisons between their work. My goal is to insert the specifics of his collecting practice into this larger story.

Connecting, Collecting, and Exhibition

Kamrath identified himself as a collector of Wright, a devotee to the principles set forth by the master architect. He was aware of the position he held in Texas as a significant proponent of organic architecture. Kamrath studied Wright on his own, never working directly with him, but he maintained contact through personal correspondence and occasional meetings, and continually collected materials from which he learned about Wright’s work and principles. In the 1981 Tharp and Howard interview, Kamrath reflected back on life and his connection to Wright, and stated,

I suppose I might be considered the closest follower in this part of the country of Mr. Wright’s work. The first thing I’m asked by a lot of people is ‘when did you got to Taliesin?’ I was never a formal student; I guess I was close to their philosophy and work.²⁰

In the late August 1947, Kamrath and his wife, Eugenie, traveled to Spring Green to visit Taliesin and meet the prominent architect. This initial interaction with Frank Lloyd Wright intensified Kamrath's interest in Wright's design ideology and solidified his resolve to devote his career to the study and exploration of organic architecture. Kamrath

²⁰ Karl Kamrath. Interview by D.C. Tharp and Charles Howard, September 8, 1981. Transcript from taped recording. Transcript at Houston Metropolitan Research Center.

and Wright developed a friendly relationship that would last until Wright's death in 1959, after which time Kamrath continued to correspond with Wright's wife, Olgivanna, and his personal secretary, Eugene Masselink.²¹ Anthony Alofsin, in *Frank Lloyd Wright: An Index to the Taliesin Correspondence*, lists twelve letters Kamrath wrote to Wright between 1947 and 1953, and six letters Wright wrote to Kamrath between 1948 and 1953. The correspondence between Kamrath and Masselink was much more extensive, and consists of 33 letters from 1947 through 1957.²²

Throughout his correspondence with Wright, Kamrath was open about his desire to possess pieces of organic architecture and specifically Wright's designs. In 1947, just a year after personally meeting Wright, Kamrath wrote to inquire about "having a little bit of Taliesin from you personally, in our new office – something in the nature of, perhaps, one of your concrete blocks, a bit of your famous leaded glass, a signed drawing."²³ Kamrath continually sought artifacts for his own collection and to display for the purpose of educating others about organic architecture. Kamrath participated in the formation of the Houston's Contemporary Arts Association, where he served as a board member from 1948 to 1952. During this time, he approached Wright about loaning materials to him personally to exhibit at the museum. The object of desire in 1948 was a small model of a

²¹ S. R. Miller, "The Architecture of MacKie and Kamrath," Thesis, Rice University, 1993, 20.

²² Anthony Alofsin, ed, *Frank Lloyd Wright: An Index to the Taliesin Correspondence* (New York: Garland Pub., 1988).

²³ Karl Kamrath, letter to Frank Lloyd Wright, September 9, 1947. Frank Lloyd Wright correspondence, Getty Research Library, The Getty Center Research Institute, Los Angeles, CA.

house to be used as the “one and only exhibit of organic architecture.”²⁴ Unfortunately, the loan was not possible because Wright’s work was on exhibit at the University of Wisconsin.

The refusal did not detract from Kamrath’s earnest desire to exhibit Wright’s work at the Contemporary Arts Association museum. He continued to pursue material for an architectural exhibition, increasing the suggested loan to “at least one residence model and some photographs together with original drawings or prints of original drawings,” insisting that “Mr. Wright’s work would be the feature of the show.”²⁵ Kamrath was acting as an agent for the arts association, functioning as a liaison between the board members and the famous architect whose work was desired. He placed himself in the position of someone close enough to Wright to secure original design materials. The exhibition of work by Frank Lloyd Wright would be advantageous for establishing the Contemporary Arts Association as a significant museum of modern art and architecture.

Kamrath continued to pursue the exhibition of Wright’s work in Houston, asking to borrow “a few colored or uncolored perspective drawings of some of the recent work, together with any possible floor plans,” in 1952.²⁶ He maintained a connection to Wright that allowed him to be in a position to bring organic architecture to Houston, through his ability to gain access to architectural representations of the master’s work. Reflecting back on the relationship he had with Wright, he noted in 1981, “on a number of occasions

²⁴ Karl Kamrath, letter to Frank Lloyd Wright, July 14, 1948. Frank Lloyd Wright correspondence, Getty Research Library, The Getty Center Research Institute, Los Angeles, CA.

²⁵ Karl Kamrath, letter to Eugene Masselink, December 1, 1950. Frank Lloyd Wright correspondence, Getty Research Library, The Getty Center Research Institute, Los Angeles, CA.

²⁶ Karl Kamrath, letter to Frank Lloyd Wright, February 29, 1952. Frank Lloyd Wright correspondence, Getty Research Library, The Getty Center Research Institute, Los Angeles, CA.

he was most generous with his time, drawings, including a lot of original drawings of his projects which he loaned me,” for the exhibit at the Contemporary Arts Association.²⁷

Kamrath’s Organic Architecture

Kamrath's long interest in organic architecture was evident in his ability to design buildings that beautifully reflected the natural environment, while creating a unified whole that expressed the individuality of each client. His 1950s residential designs on Tiel Way, including two homes in which he lived, were long low structures that took advantage of the sloped topography to create open interior spaces that shifted with the natural undulations of the site and framed views into the wooded landscape (FIG. 6-7). The regional stone and wood employed by Kamrath further accentuated these connections to nature.

In designing Temple Emanu-El (1949), Kamrath focused on creating an organic worship space (FIG. 8). Two steel trusses support two cantilevered trusses that carry the weight of the roof through steel beams so that there are no columns in the large open two-story sanctuary. The design was driven by the structural system, with ornamental features such as long bands of color tracing the lines of the building. According to Kamrath, Frank Lloyd Wright admired this structure, only commenting that the roof should be steeper. Kamrath disagreed with Wright on this point, stating that he was focused on keeping it low to correspond with the landscape.²⁸ Architectural historian Stephen Fox

²⁷ Karl Kamrath. Interview by D.C. Tharp and Charles Howard, September 8, 1981. Transcript from taped recording. Transcript at Houston Metropolitan Research Center.

²⁸ Karl Kamrath. Interview by D.C. Tharp and Charles Howard, September 8, 1981. Transcript from taped recording. Transcript at Houston Metropolitan Research Center.

stated, “the architect’s creation of spiritually elevating communal space makes it one of the most moving works of twentieth-century architecture in Houston.”²⁹

Kamrath continually designed buildings that were unique and drew on Wright’s principles, without imitating the master architect. “It’s like those houses I did on Tiel Way, no two of them are even remotely alike, but they are all organic architecture. There is no secret, pat way to do these things. You take your site and start from it.”³⁰ He tacitly acknowledged his own career when he stated that it is significant when an architect achieves “the knowledge that lets him understand the meaning of organic architecture and can experience the thrill of developing his own expression of these principles.”³¹ This statement functioned as a reflection on his career that was intrinsically tied to the work and principles of Frank Lloyd Wright. He found an architectural identity precisely through his own expression of Wrightian ideology.

Collection and Identity

Kamrath systematically collected, notated, and maintained records on Frank Lloyd Wright. According to Kamrath, the goal for architects should be “to analyze Wright’s organic architecture carefully and fully but not copy it.”³² By surrounding himself with the textual legacy of the architect, Kamrath gained an understanding of the

²⁹ Stephen Fox, *Rice University* (New York: Princeton Architectural Press, 2001), 207.

³⁰ Karl Kamrath. Interview by D.C. Tharp and Charles Howard, September 8, 1981. Transcript from taped recording. Transcript at Houston Metropolitan Research Center.

³¹ Karl Kamrath, “Toward an American Architecture,” in *In the Cause of Architecture*, ed. Frederick Gutheim (New York: McGraw-Hill, 1975), 23.

³² Karl Kamrath, “Toward an American Architecture,” in *In the Cause of Architecture*, ed. Frederick Gutheim (New York: McGraw-Hill, 1975), 23.

theories, the architecture, and the persona of Wright himself. In his writings, Wright created an ideal that appealed to Kamrath. The ideal was a goal, just out of reach, that provided constant intellectual stimulation.

Karl Kamrath was not a nationally significant master architect. He was significant to the development of modern architecture in Texas and to bringing organic architecture to Houston, through his own work. He never aspired to move out of Wright's shadow, but was satisfied to learn from his mentor and apply gained knowledge about organic architecture to design buildings that harmonized with the site and pleased the client. Frank Lloyd Wright was a salesman of his legacy. He was active in promoting a specific image of himself as an architectural genius. Kamrath willingly collected evidence of Wright's self-promotion, but also established a personal connection with the man himself. Kamrath communicated a specific story about the significance of Frank Lloyd Wright to his own life and his identity as an architect. The story was also told through his few interviews and the articles written about him. He never explicitly states how he connects with Wright's work or ideas, just that it has taken years of sustained study and that he was close to the philosophy of organic architecture. His story was one of continual searching and collecting to engage the source of architecture that moved him, from the values espoused by Wright to the buildings that he read as articulations of those values.

Chapter Two: Description of Kamrath's collection

Kamrath's Library

The library portion of Kamrath's collection includes 207 books and 205 periodicals. Of the 207 books Kamrath collected, 86 of the titles are by or about Frank Lloyd Wright. Although Kamrath collected architectural texts that were published between 1924 and 1983, the bulk of the works in his collection date from the 1950s to the 1960s, as shown below:

1920s – 2 books
1930s – 2 books
1940s – 14 books
1950s – 52 books
1960s – 75 books
1970s – 46 books
1980s – 14 books

Works on the Masters of Architecture

As a modern architect and architectural collector, Kamrath accumulated texts on the important modernists of the 19th and 20th centuries. He had copies of the *Masters of World Architecture* box sets on significant architects published by George Braziller in 1960. The sets include volumes on Frank Lloyd Wright, Louis Sullivan, Walter Gropius, Eric Mendelsohn, Richard Neutra, Oscar Niemeyer, Pier Luigi Nervi, Ludwig Mies van der Rohe, Le Corbusier, Alvar Aalto, and Antoni Gaudi. He had two copies of the set on

Frank Lloyd Wright. His volumes on Gaudi, Nervi, and Sullivan do not contain any marginalia or marks to indicate ownership.³³

Kamrath's library contained four other works on Louis Sullivan. Photographer John Szarkowski presents a visually expressive vision of Sullivan's life and architecture in *The Idea of Louis Sullivan* (1956). Willard Connely's *Louis Sullivan as He Lived: The Shaping of American Architecture* (1960) is a biographical account of the architect. Kamrath's copy is stamped on the inside cover with his logo and he wrote in "Karl Kamrath, FAIA, 8 Tiel Way, Dec 1960," indicating that he acquired the text the year it was published. A sticker inside the back of the books specifies that it was purchased from Brown Book Shop in Houston, Texas. Kamrath also stamped his logo on the back of the dust jacket and inside the last page of the book.

Kamrath's copy of *The Chicago School of Architecture: Early Followers of Sullivan and Wright* (1964), by Mark L. Peisch, is marked by several stamped logos on the inside front cover, the first sheet and the back page. He also embossed his professional title and logo into the first and final pages of the text.

Trial by Fire: Loyalty Rebuilds Historic Wisconsin Sigma Phi House after the 1972 Disaster (1975) published by the Wisconsin Chapter of the Sigma Phi Society discusses the renovation of Sullivan's Bradley residence. Kamrath stapled a business card that reads "With the complements of Arthur C. Nielsen, Sr. (No Acknowledgement Necessary)" to the front of the work and wrote Mr. Nielsen's address on the card.

³³ These volumes were labeled by library staff upon donation to the University of Texas Libraries. The other texts from these sets are not identifiable as Kamrath's due to the lack of any definitive marks by him.

Nielsen, a market analyst who founded the A.C. Nielsen ratings company, was a member of the Sigma Phi Society and, like Kamrath, an avid tennis player.³⁴ Kamrath drew his logo with a date of March 1, 1976 on the front cover. His embossed stamp appears on the front cover, inside cover, and title page.

Kamrath also owned two books written by Louis Sullivan. *A System of Architectural Ornament According with a Philosophy of Man's Power* (1924), published at the end of his life, was Sullivan's architectural treatise on ornament. The highly illustrated text displays examples of the ornamental details for which Sullivan was famous. Kamrath held a reprint of Sullivan's 1918 theoretical text *Kindergarten Chats and Other Writings* (1979).

He collected books written by his architectural contemporaries, such as *The City: Its Growth, Its Decay, Its Future* (1943) by Eliel Saarinen, *Life and Shape* (1962) by Richard Neutra, *Ise: Prototype of Japanese Architecture* (1965) by Kenzo Tange (with architectural critic Noboru Kawazoe), and *Architecture for the Poor* (1973) by Fathy Hassan.

In his biography, *Life and Shape*, Neutra presents the story of his life and shares his ideas on the future. Kamrath's copy was signed "To Jeannie and Karl Kamrath, from the heart, Richard Neutra, Xmas 1969," with instructions to "Start reading from page 32!" Neutra's note points Kamrath to skip the prologue and illustrations and go straight to "Early Influences," where the biographical story of the architect begins. Neutra also autographed Kamrath's copy of *Richard Neutra: 1950-1960: Buildings and Projects*

³⁴ James Playsted Wood, "Arthur C. Nielsen," *The Journal of Marketing* 26 (July 1962): 77-78.

(1959), edited by W. Boesiger, “To Karl Kamrath, from the heart and with dear memories, Richard Neutra.” Kamrath wrote his own name and dated his copy 1960 in black ink. There are no red stamps or markings in the book.

Works by or about other Wright followers

Kamrath was interested in the careers of other Wright students and followers. His collection includes works by and about his contemporaries Alden Dow and Bruce Goff. Alden Dow, in *Reflections* (1970), sets out his own concept of composed order, presents photographic representation of his built work, with commentary, and concludes with a philosophical visualization of the “Way of Life.” Kamrath’s autographed copy is stamped on the inside front and back covers and embossed on the jacket. Kamrath also taped a letter he received from Dow about the publication to the front page of the text and wrote his name and address on the title page. He collected two other works on Dow, *Life Imitates Architecture: Taliesin and Alden Dow’s Studio* (1980) and *The Architecture of Alden B. Dow* (1983), both by Sidney K. Robinson. In the former monograph, Robinson looks at the composed places designed as architectural studios. Kamrath’s copy of the small paperback is stamped with his logo on the first and last pages of the book. Kamrath wrote his name address and dated his copy November 25, 1980 on the title page. Robinson presents a more broad view of Dow in *The Architecture of Alden B. Dow*, distinguishing his work and philosophy from that of Wright. Kamrath stamped and embossed his name and logo throughout the book, including his Tiel Way address on the title page.

In *The Architecture of Bruce Goff* (1978), Jeffrey Cook explores Goff's personal and architectural development, tracing his early interest in Frank Lloyd Wright and his own significant and unique architectural contributions. Kamrath acquired the book in June 1979, the year after it was published and stamped his logo on the pages in the front and back of the book, as well as on several pages with illustrations of Goff's work. On page 2, Kamrath marked the page with a reproduction of a "Drawing for an Indiana Limestone Residence," Goff's first published work in 1918, in the trade publication *Stone*. Kamrath also stamped the page that includes the text of a letter Wright sent to Goff regarding his gift of copies of the Wasmuth portfolio and the accompanying photographic portfolio. He stamped pages that include images of the triangular planned Triaero house and the interior of the Quonset hut prefabricated Seabee Chapel.

Kamrath owned *Bruce Goff: A Portfolio of the Work of Bruce Goff* (1970), a work compiled by Murphy, William and Louis Muller, which was published by The Architectural League of New York and the American Federation of the Arts, and accompanied an exhibition of Goff's work from January 22 to February 11, 1970. Kamrath stamped his logo and name on the inside of the case and on the title sheet, but did not make any marks on the individual sheets in the portfolio. Kamrath owned two books on Walter Burley Griffin, *Walter Burley Griffin* (1964), by James Birrell and *Walter Burley Griffin: Selected Designs* (1970) by David T. Van Zanten.

Japanese architecture

Fourteen books in Kamrath's collection are on Japanese art and architecture. Three of these texts are about Japanese wood block prints, a long-term passion of Frank

Lloyd Wright. Wright wrote one of these works, *The Japanese Print: An Interpretation* (1967). Kamrath's edition of Wright's work appears to have been a Christmas gift from his architectural practice, as it is signed by members of his firm, including partner Fred MacKie, and dated December 22, 1967. The volume does not contain any other marks of ownership.

Kamrath also collected books on the subject of Japanese gardens. Two of the works on Japan are about gardens and floral arrangement. Kamrath owned *Japanese Gardens* (1949), by Matsunosuke Tatsui and *Popular Styles for Japanese Flower Arrangement* (1959) by Lida Webb.

This is Japan, edited by Torao Saito, is a series on life and culture in Japan that was published in English. Kamrath held five volumes of the series in his library, numbers 2 (1955), 4 (1957), 5 (1958), 6 (1959), and 7 (1960). Four of the volumes remain enclosed in the original wood box. The second volume is the only one that contains any markings by Kamrath. There is a faded red stamp of his logo on the back cover of the edition. The publication includes articles on art, architecture, and furniture design, as well as social customs and travel advice.

The remaining works on Japan focus on architecture specifically. He collected works from the 1950s and 1960s on Japanese architecture, including *Form and Space in Japanese Architecture* (1955) by Norman F. Carver, Jr., *Architectural Beauty in Japan* (1956) by Kokusai Bunka Shinkokai, *New Japanese Architecture* (1960) by Udo Kultermann, *Japanese Architecture* (1961) by Hideto Kishida, *Japanese Architecture*

(1963) by William Alex, and *Ise: Prototype of Japanese Architecture* (1965), by Kenzo Tange and Norobu Kawazoe.

The books by Alex, Carver, Kishida, and Shinkokai are written as overall surveys of Japanese architecture, including discussions of the historical development of building in the country. In the Carver text, *Form and Space in Japanese Architecture*, Kamrath stamped his logo on the first few pages and inside the back cover, embossing his logo on the title pages. Kamrath's copy of *Architectural Beauty in Japan* by Shinkokai, which is written in English, but is substantially made up of large black and white photographs, is stamped on the outside cover and inside the first page. He used a ruler to draw out lines on this first page to evenly write out Karl Kamrath, FAIA, and his Ferndale office address, and dated it December 1957, which indicates that he received the book one year after its publication. *Japanese Architecture* by Hideto Kishida was labeled by Kamrath as "Purchased from car driver in Tokyo... 28 March 1976." He also stamped his name and logo on the first page and indicated that Frank Lloyd Wright's work is discussed and illustrated on pages 106 and 107. The book, published in English, mentions the Imperial Hotel as a building that influenced young architects. Kamrath made small check marks in the margins of several pages throughout the text.

In *New Japanese Architecture*, Udo Kultermann explores how modern Japanese architecture is an extension of the indigenous building and not a reflection of the Western vision of Japan. The text presents the work of Kenzo Tange and Kunio Mayekawa, among others, as the modern re-emergence of Japanese architectural heritage.

Tange and architectural critic Kawazoe look back on the history of one of Japan's most significant shrine in *Ise: Prototype of Japanese Architecture*. The title suggests an insistence upon considering the continuity in Japanese architecture. Kamrath's copy is marked with his stamped logo in the front and back of the book, but not within the text. On the inside cover he stamped his logo, drew a box around it and noted the date, 1965. He also wrote out his name and Tiel Way (home) address twice on the first few pages. On the title page, Kamrath stamped his logo so that it appears to be part of the title page design.

Kamrath's collection of books on Japan includes two works about Wright. He owned a copy of *Measured Drawings: Frank Lloyd Wright in Japan* (1980) by Masami Tanigawa, which provides visual and textual information about Wright's work in Japan, including the Hayashi House, Yamamura House, Jiyu Gakuen, and the plaster model of the Motion Picture theater project. Kamrath stamped his logo and embossed his name on the front cover, title page, contents page, and final page of the book, as well as on page 47, which contains a measured drawing section of the Yamamura House. On the first blank page, Kamrath stamped his name and logo, and printed his home address at 48 Tiel Way, noting the date of January, 1981.

Nihon no kenchiku Meiji Taisho Showa = West meets East, The Japanese introduction to western architecture in 19th and 20th centuries (1979-1982), edited by Muramatsu Teijiro, is a ten volume series that includes drawings and architectural photographs. Kamrath owned volume 9 of the series, by Masami Tanigawa, which focused specifically on the legacy of Frank Lloyd Wright. In this book, Kamrath wrote

his name and home address under the title on the cover and stamped his logo on the first few pages, as well as a few times within the text. The bulk of the work is made up of photographs of Wright and his work and reproductions of drawings. The text is in Japanese. The book is enclosed in a box, on which Kamrath stamped his logo on both sides and wrote his name, address, and the date: June 1981, the year after the book was published.

Books by or about Frank Lloyd Wright

Kamrath collected and donated eighty-six individual volumes on Frank Lloyd Wright, but this number includes the duplication of several books. Over forty percent of the collection Kamrath donated to The University of Texas Architecture and Planning Library is on the subject of Wright and his architecture. Twenty-four of these titles are by Wright himself, but once again, several are duplicate copies. The books Kamrath collected by Wright were published between 1945 and 1982, indicating that he owned copies of Wright's original texts as well as reprints and subsequent editions.

Books by Wright

When Democracy Builds	University of Chicago Press	1945
Genius and the Mobocracy	Duell, Sloan, and Pearce	1949
The Future of Architecture	Horizon Press	1953
The Natural House	The New American Press, Horizon	1954
The Natural House	Bramhall House	1954

The Story of the Tower: The Tree that Escaped the Crowded Forest	Horizon Press	1956
A Testament	Horizon Press	1957
A Testament	Horizon Press	1957
The Living City	Bramhall House	1958
The Living City	The New American Press, Horizon	1958
Drawings for a Living Architecture	Horizon Press	1959
Writings and Buildings	Horizon Press	1960
Writings and Buildings	Horizon Press	1960
Architecture: Man in Possession of His Earth	Doubleday and Co.	1962
Buildings, Plans, and Designs	Horizon Press	1963
The Japanese Print: An Interpretation	Horizon Press	1967
Frank Lloyd Wright: the early work. Ausgeführte Bauten.	Horizon Press	1968
In the Cause of Architecture: Essays by Frank Lloyd Wright for Architectural Record 1908-1952 with a Symposium on Architecture with and without Wright by Eight Who Knew Him, edited by Frederick Gutheim	Architectural Record	1975
In the Cause of Architecture: Essays by Frank Lloyd Wright for Architectural Record 1908-1952 with a Symposium on Architecture with and without Wright by Eight Who Knew Him, edited by Frederick Gutheim	Architectural Record	1975
An Autobiography	Horizon Press	1977
An Autobiography	Horizon Press	1977
The Early Work of Frank Lloyd Wright = The "Ausgeführte Bauten" of 1911	Dover	1982
Letters to Apprentices	World Publishing	1982

Kamrath marked in these books as in his many others. He generally stamped his personal logo on the inside pages in the front and back of the book and occasionally on plain covers. He also wrote out: Karl Kamrath, FAIA 8 Tiel Way, Houston, and the date. In most of the books written by Wright, Kamrath did not make notations within the text but did occasionally stamp his logo in the white space of pages with photographs of Wright and his buildings. For instance, he stamped a page in *An Autobiography* that contains an image of Wright at the Guggenheim site and an image of the Lloyd Lewis House living room. In *Frank Lloyd Wright: Writings and Buildings*, he stamped below an image of the Imperial Hotel and an image of the interior of the V.C. Morris gift shop in San Francisco, California. There are notes inside the back cover of *The Architecture of the Future* that appear to be in Kamrath's casual hand. The notes point to topics within the text, such as "192 materials" and "223 main principle." Kamrath's marks are typically marks of ownership, but occasionally, there is evidence of what he responded to in the publication such as additional stamps that indicate an interest in a specific project or image and small notes show how he is pulling ideas from the writings of his chosen mentor.

Biographies of Wright

Kamrath collected five biographical works about Frank Lloyd Wright. These five works were published in the twenty-year period following Wright's death in 1959. The collection includes Finis Farr's *Frank Lloyd Wright* (1961), *Frank Lloyd Wright: His Life, His Work, His Words* (1966) by Olgivanna Wright, Edgar Tafel's *Apprentice to*

Genius: Years with Frank Lloyd Wright (1979), *Frank Lloyd Wright: An Interpretive Biography* (1973) and *Frank Lloyd Wright: His Life and His Architecture* (1979) both by Robert C. Twombly.

The published biographical accounts of Frank Lloyd Wright's life that Kamrath owned are stamped or drawn to indicate his ownership. In an instance that demonstrates that others purchased texts for Karl Kamrath, the 1961 *Frank Lloyd Wright* biography by Finis Farr includes the following inscription: 4/25/62, To Dad on his birthday – With Love, Tommy (11). Kamrath generally acquired these text, including the biographies, within a year of their publication, through his own purchase or as a thoughtful gift.

Wright's Drawing and Design Publications

Nine of the books on Wright are collections of his architectural drawings, decorative designs, or measured drawings of his built work. Kamrath donated the following copies.

Kaufmann, Edgar, Jr.	Taliesin Drawings. Recent Architecture of Frank Lloyd Wright: Selected from His Drawings	Wittenborn, Schultz, Inc.	1952
F. Schumacher & Co.	Schumacher's Taliesin line of decorative wallpapers, designed by Frank Lloyd Wright	F. Schumacher & Co.	1957
Wright, Frank Lloyd	Drawings for a living Architecture	Horizon Press	1957
Drexler, Arthur	The Drawings of Frank Lloyd Wright	Horizon Press, for the Museum of Modern Art	1962

Jacobs, Herbert and Katherine Jacobs	Building with Frank Lloyd Wright: An Illustrated Memoir	Chronicle Books	1978
Jacobs, Herbert and Katherine Jacobs	Building with Frank Lloyd Wright: An Illustrated Memoir	Chronicle Books	1978
Hanks, David A.	The Decorative Designs of Frank Lloyd Wright	E. P. Dutton	1979
Tanigawa, Masami	Measured Drawings: Frank Lloyd Wright in Japan	Gurafikku Sha	1980
Wright, Frank Lloyd	Selected Drawings Portfolio	Horizon Press, A.D.A.	1977-1982

Kamrath typically denoted his possession, address, and date of receipt on these publications as well, with the stamps confined to the opening and closing pages of the text. However, in *Drawings for a Living Architecture*, a viewer will immediately notice a note in pencil inside the cover of the text. It reads “156” and draws the attention to that page. The page contains a sketch plan of the Cheney house and a perspective of a curb lamp from Unity Temple. Beneath the drawings, Kamrath stamped his logo and wrote “Note: Original at 8 Tel Way.... Houston. From Ravines... Glencoe, Ill. About 1947.”

General Books on Wright’s Architecture

The bulk of Kamrath’s collection on Wright is comprised of books on the master’s career, architectural legacy, and built works. Many of these are duplicates, for a total of twenty-seven volumes of twenty distinct publications. One of the earliest

publications in the collection is Henry Russell Hitchcock's *Frank Lloyd Wright* (*Collection les Maîtres de l'architecture contemporaine*) from 1928. There are four copies of *The Work of Frank Lloyd Wright 1893-1900* (1964) by Robert Spencer. Kamrath owned two copies of Vincent Scully's *Frank Lloyd Wright* (1960), part of the Braziller set on the *Masters of World Architecture*. There are two copies of *Frank Lloyd Wright: A Study in Architectural Content* (1966 and 1979) by Norris Kelly Smith, *An American Architecture: Frank Lloyd Wright* (1955) edited by Edgar Kaufmann, Jr., and *Frank Lloyd Wright and Prairie School Architecture in Oak Park* (1978) by Paul E. Sprague. Kamrath owned three of *The Architecture of Frank Lloyd Wright: A Complete Catalog*, one first edition (1974) and two copies of the second edition (1978).

Most of these texts contained markings, such as stamps that indicate ownership and Kamrath's address. Kamrath collected and donated single volumes of the following books on Wright:

Zevi, Bruno	Frank Lloyd Wright	Il Balcone	1954
Manson, Grant Carpenter	Frank Lloyd Wright to 1910: The First Golden Age	Reinhold Publishing	1958
Blake, Peter	The Master Builders: Le Corbusier, Mies van der Rohe, Frank Lloyd Wright	Alfred A. Knopf	1960
Peisch, Marr L.	The Chicago School of Architecture: Early Followers of Sullivan and Wright	Random House	1964
Eaton, Leonard K.	Two Chicago Architects and their Clients: Frank Lloyd Wright and Howard Van Doren Shaw	MIT Press	1969

Pawley, Martin	Frank Lloyd Wright: Public Buildings	Simon and Schuster	1970
Sergeant, John	Frank Lloyd Wright's Usonian Houses: The Case for Organic Architecture	Whitney Library of Design	1976
Sweeney, Robert L.	Frank Lloyd Wright: An Annotated Bibliography	Hennessey and Ingalls	1978
Robinson, Sidney K.	Life Imitated Architecture: Taliesin and Alden Dow's Studio	University of Michigan	1980
Brooks, H. Allen, ed.	Writings on Wright: Selected Comment on Frank Lloyd Wright	MIT Press	1981
Heinz, Thomas A.	Frank Lloyd Wright	St. Martin's Press	1982

Books of specific Wright projects

Twelve of the books in Kamrath's library focus specifically on one project by Frank Lloyd Wright. He owned three copies of Donald Hoffman's *Frank Lloyd Wright's Fallingwater: The house and its history* (1978) and one copy of the following publications:

Solomon R. Guggenheim Foundation	The Solomon R. Guggenheim Museum: Architect Frank Lloyd Wright	The and Horizon Press	1960
Zevi, Bruno	Frank Lloyd Wright's Fallingwater 25 Years After.	Etas Kompass	1963
Smith, Dean, ed.	Grady Gammage Memorial Auditorium, Arizona State University, Tempe, Arizona	Arizona State University Bureau of Publications	1964
Historic American Buildings Survey	The Robie House Prairie School Press		1968

Jacobs, Carey	The Imperial Hotel: Frank Lloyd Wright and the Architecture of Unity	Charles E. Tuhie	1968
Peters, William Wesley, and the Taliesin Associated Architects	Fine Arts Complex for Centre College of Kentucky	Taliesin Associated Architects	1968
National Trust for Historic Preservation	The Pope-Leighy House	National Trust for Historic Preservation	1969
Frank Lloyd Wright Home and Studio Foundation., Restoration Committee	The plan for restoration and adaptive use of the Frank Lloyd Wright home and studio	University of Chicago Press	1978
Prairie Avenue Bookshop	Frank Lloyd Wright: Drawings for the Coonley House	Prairie Avenue Bookshop	1980

Periodicals

Kamrath donated 34 periodical titles to The University of Texas Architecture and Planning Library. His library collection contains 202 individual periodicals, which includes duplicates of some issues. Kamrath marked many of the issues, acknowledging his ownership and pointing to specific articles. In the following section, I have organized the periodicals into categories based on subject. The categories were determined by noting the articles Kamrath pointed to through marking on the cover and within the text. I am employing many of the same categories for the periodicals as were applied to the books. Generally, the covers contain notes, such as “FLLW, p. 63” that indicate specific articles. I have created tables to arrange the articles.

It should be noted that these journals and magazines are most certainly not the only ones that Kamrath received throughout his career. They are those that he chose to keep, mark up, and donate, and therefore they provide insight into his interests throughout his career. The bulk of the periodicals here have notes related to Frank Lloyd Wright, but the regional publications include articles on MacKie and Kamrath, which is a something that was not present in the books.

Articles on Modern Architects and Architecture

Kamrath's collection includes a selection of titles that contain notes pointing to articles on modern architecture. Notably, he singled out two architects in his notations: Willem Dudok and Richard Neutra. The following list includes publications with specific topics highlighted by Kamrath:

JOURNAL	AUTHOR	ARTICLE	YEAR	MONTH
Wendingen		Dudok	1924	
Wendingen		Dudok	1928	
Global Architecture #58	Futagawa, Yukio	Town Hall, Hilversum, Netherlands	1958	
Global Architecture #58	Futagawa, Yukio	Town Hall, Hilversum, Netherlands	1958	
House Beautiful		issue devoted to Pace Setter houses	1960	Feb.
AIA Journal	McCue, George	"The Arch: An Appreciation"	1978	Nov.

AIA Journal		"An Evangelist of unusual architectural aspirations: Twenty years in a Neutra church, Dr. Robert Schuller is building a Johnson cathedral"	1979	May
AIA Journal	Miller, Nory	"Master manipulator of glass" on Richard and Dion Neutra	1979	Oct.
AIA Journal		section on the architecture of the 1970s	1980	Jan.
AIA Journal	Wilson, Richard Guy	"William Dudok: Modern but not Mainstream"	1982	Aug.

Kamrath's notes indicate a number of other topics of interest that echo the categories discussed in the section on his books. He maintained a copy of the 1958 *House Beautiful* on the influence of the South Seas and two copies of the August 1960 special issue of *House Beautiful* on Japanese architecture. In the September 1967 edition of *Architectural Record*, Kamrath drew a red square and an arrow pointing to an article on Alden Dow, a fellow Wright follower. He followed the lifecycle of Louis Sullivan's work, marking "Sullivan-Grinnell Bank p. 68," on the cover of the May 1976 issue of the *AIA Journal*, which includes an article about the bank by Kenneth Severens.

Two new categories appear in the periodicals that are absent from the book collection: Texas architects and Kamrath himself.

Articles on Texas Architects

Kamrath collected issues of *Texas Architect* as well as making notes about the deaths of fellow Texas architects, such as Charles Millhouse and O'Neil Ford, on copies of the *AIA Journal*. The following list documents the issues Kamrath held regarding Texas architects and architecture:

JOURNAL	ARTICLE	YEAR	MONTH
AIA Journal	Announcement of Charles Millhouse's death	1979	Dec.
Texas Architect		1979	Sept./Oct.
Texas Architect		1981	Jan./Feb.
Texas Architect		1981	May/June
Texas Architect		1981	Sept./Oct.
AIA Journal	Announcement of O'Neil Ford's death	1982	Sept.
Texas Architect	Includes articles on Austin moon towers and Hal Box's house	1985	May/June

Articles about Kamrath, or the work of MacKie and Kamrath

Kamrath collected several publications that contained writings by or about himself or his firm's work, including:

JOURNAL	AUTHOR	ARTICLE	YEAR	MONTH
Texas Architect		Various MacKie and Kamrath projects illustrated under the label "Wrightian"	1979	Nov./ Dec.
Texas Architect		"The Texas Church House: A Geneology"	1983	July/ Aug.
Houston, Magazine of Metropolitan Development	Kamrath, Karl	"Architects: The master builders"	1960	May

Texas Architect		Mention of Kamrath's election to active membership in the International Lawn Tennis Club of the USA	1981	March/April
AIA Journal		Article on Kamrath's inclusion in the University of Texas Longhorn Hall of Honor	1979	Feb.
House Beautiful		"House Beautiful's 12th Annual Small House Competition- House of Mr. and Mrs. Karl Kamrath"	1940	Feb.

General Articles on Wright and his Architecture

The periodicals listed here contain articles on Wright, but are not focused on a specific project. The journals listed that do not contain a reference to a specific article are special issues dedicated to Wright.

JOURNAL	AUTHOR	ARTICLE	YEAR	MONTH
Wendingen			1925	
Architectural Forum			1938	Jan.
Architectural Forum			1948	Jan.
Architectural Forum			1951	Jan.
House and Home			1953	Nov.
House Beautiful		"Frank Lloyd Wright - His Contribution to the Beauty of American Life"	1955	Nov.
House Beautiful		"Frank Lloyd Wright - His Contribution to the Beauty of American Life"	1955	Nov.
House Beautiful		"Frank Lloyd Wright - His Contribution to the Beauty of American Life"	1955	Nov.
Collier's		"Listen to Frank Lloyd Wright"	1956	Aug.

House Beautiful		"Our Strongest Influence for Enrichment"	1957	Jan.
Look	Peter, John	"A Visit with Frank Lloyd Wright"	1957	Sept.
Esquire	Wright, John Lloyd	"In my Father's Shadow" and "The Latter Days of Frank Lloyd Wright"	1958	Feb.
House and Home		"Three New Houses by Frank Lloyd Wright"	1958	Aug.
AIA Monthly Bulletin - Michigan Society of Architects			1959	Dec.
AIA Monthly Bulletin - Michigan Society of Architects			1959	Dec.
Architectural Forum			1959	Jan.
House Beautiful		"Your Heritage from Frank Lloyd Wright"	1959	Oct.
Pacific Arts Association Bulletin			1959	Summer
Architectural Record	Gutheim, Frederick	"The Wright Legacy Evaluated"	1960	Oct.
Architectural Record			1960	Oct.
House Beautiful	Besinger, Curtis	"How to Prevent Deterioration - in Man and in His Home"	1961	Jan.
Saturday Evening Post	Farr, Finis	"Frank Lloyd Wright: Defiant Genius - Part I: Wisconsin's Gift to Chicago"	1961	Jan.
Saturday Evening Post	Farr, Finis	"Frank Lloyd Wright: Defiant Genius - Part II: The Birth of a Legend"	1961	Jan.
Saturday Evening Post	Farr, Finis	"Frank Lloyd Wright: Defiant Genius - Part III: Scandal and Sorrow"	1961	Jan.
Saturday Evening Post	Farr, Finis	"Frank Lloyd Wright: Defiant Genius - Part IV: Years of Trial"	1961	Jan.

Point West	Wright, Iovanna	"Masselink"	1963	Apr.
Architecture de Lumiere #11			1964	
Everyday Art			1968	Winter
Architectural Forum	Wright, Henry; Kaufmann, Edgar Jr.	"Unity Temple Revisited" and "Frank Lloyd Wright: The Eleventh Decade"	1969	June
Architectural Forum		"Frank Lloyd Wright's Hall of Justice"	1970	Dec.
Chicago Magazine	Mix, Sheldon	"The Oak Park Years: A Walking Tour on the Frank Lloyd Wright in Oak Park and River Forest"	1970	Apr.
Arizona Living			1971	Oct.
Global Architecture #25	Futagawa, Yukio		1973	
Architecture Plus		"Wright in Japan," Unity Seeks Aid"	1974	Sept./ Oct.
Architecture Plus	Harry Teague and Peter Stoner, eds. (mag)	book review of "American Buildings and their architects, Vol. 3: Progressive and Academic Ideals at the Turn of the Twentieth Century" by William H. Jordy	1974	Nov./ Dec.
Global Interior #9: Houses by Frank Lloyd Wright 1	Futagawa, Yukio, ed.		1975	
Saturday Review	Martin, William; Guerrero, Pedro	"Frank Lloyd Wright: The Enduring Presence;" "Frank Lloyd Wright: An Unpublished Portfolio"	1975	Oct.
Arizona Living		"One of Five Wright's"	1976	Sept.
Global Interior #10: Houses by Frank Lloyd Wright 2	Futagawa, Yukio, ed.		1976	
AIA Journal		"Mr. Wright and the Johnson's of Racine, Wis.: Reminiscences of 'Wingspread' and its architect"	1979	Jan.

AIA Journal		"An Evangelist of unusual architectural aspirations: Twenty years in a Neutra church, Dr. Robert Schuller is building a Johnson cathedral" and "Hexagonal-Module house is placed on the National Register"	1979	May
AIA Journal	Hardy, Andy Leon	"Those proliferating atria: An ancient architectural device attains new popularity"	1979	July
AIA Journal		"Masters of Light" Frank Lloyd Wright: A prophet of glass and a passionate advocate of sunlight"	1979	Sept.
AIA Journal	Canty, Donald; Rand, George	"The Art of Architecture;" "A Civic Center and its Civita: Mr. Wright Meets Now-Mellow Marin County, Calif. With Still-Unfolding Impact"	1980	Apr.
AIA Journal	Rietherman, Robert King; Gutheim, Frederick	"The Seismic Legend of the Imperial Hotel: How Did it Really Fare in the Tokyo Earthquake of 1923;" "The Turning Point in Mr. Wright's Career: A Case that it was his Princeton Lectures of Exactly Half a Century Ago"	1980	June
AIA Journal	Canty, Donald	"Client's Eye-View of a Wright Classic: The Hanna's write about their 'Honeycomb House' at Stanford"	1981	Nov.
House and Garden	Hanna, Paul and Jean	"Taking a Chance with Frank Lloyd Wright"	1981	Nov.
AIA Journal			1982	March
AIA Journal	DeLong, David	"A Tower Expressive of Unique Interiors"	1982	July

Kamrath received the *AIA* (American Institute of Architects) *Journal*, and donated 37 individual issues dating from 1976 and 1983. The majority of these issues are marked

with Kamrath's logo on the front cover and a note about the month of receipt, which is the month of publication. Kamrath collected *Texas Architect* and included 28 issues with the donation of his library. These journals range in date from 1976 through 1983. The majority of the issues Kamrath donated are marked with Kamrath's logo and occasionally the MacKie and Kamrath red square logo. There are twenty-two issues of the *Prairie School Review* in Kamrath's collection, ranging in date from 1964 to 1976. Kamrath consistently retained copies of the quarterly publication between 1971 and 1975 and marked his logo on the cover of each of these monographs.

Kamrath donated 18 issues of *Architecture Plus*, ranging in date from 1973 to 1974. The journals contain a few markings, usually demonstrating ownership on the cover of each issue. Kamrath marked the covers with "MK" for MacKie and Kamrath, with his own square logo or by writing, "Lib, K" indicating it belonged in his library.

His collection contains 16 issues of *The Frank Lloyd Wright Newsletter*, from May/June 1978 to 1981. Kamrath stamped his logo on the front and back covers of most of the issues. He also made various marks throughout the text of some editions, such as indicating the death notice of Lloyd Wright in the May/June 1978 issue. Kamrath collected and retained 13 issues of *House Beautiful*, from February 1940 to January 1963.

The collection includes 6 issues of *Global Architecture*, ranging in date from 1970 to 1981. Kamrath retained 7 issues of *Architectural Forum* from January 1938 to December 1970, all which were either special editions on Wright or at least contained articles on Wright.

There are 7 issues of *Architectural Record* in the collection ranging in date from October 1960 to September 1981. Seven issues of *House and Home*, dated from 1953 to 1968, feature articles on Wright, American architecture, and Houston buildings.

Kamrath collected 5 issues of *Wendingen*, dated from 1924 to 1928, all of which are either about Willem Dudok or Wright. Four of the editions, from 1924 and 1928 are on Willem Dudok, while the 1925 issue is on Frank Lloyd Wright.

There are four issues of the *Saturday Evening Post* from January 1961 that make up a series on Frank Lloyd Wright. The series, by Finis Farr was entitled “Frank Lloyd Wright: Defiant Genius” and ran for four consecutive weeks. The first part, “Wisconsin’s Gift to Chicago” ran on January 7, 1961. The second, “The Birth of a Legend,” appeared on February 14, 1961. The third, “Scandal and Sorrow,” on February 21, 1961. The final installment, “Years of Trial,” came out on January 28, 1961.

Kamrath’s periodical collection also contains several titles for which he only collected and donated an issue or two. These journals and magazines can be found under the subjects listed above or in the full listing of Kamrath’s collection in appendix B.

Kamrath’s Archival Collection

In addition to his library of books and periodicals, Kamrath maintained a collection of archival materials. These documents were donated to the Alexander Architectural Archive along with his personal papers, office records, professional materials, project records, and architectural drawings. The records discussed here fall

under the unique series, Frank Lloyd Wright Related Materials, which was created based on the quantity of records Kamrath created and collected on his mentor.

Kamrath retained correspondence related to Wright, including a holiday card from the President of the Imperial Hotel (1958-1959), a letter to Olgivanna Wright (1960), and a letter from Olgivanna Wright (1977). Kamrath was a member of the Frank Lloyd Wright Memorial Committee and he wrote the letter to Mrs. Wright regarding tribute plaques from the AIA, along with Morris Ketchum, President of the AIA, and Orin Bullock, Chairman of the Historical Building Committee. The 1977 letter from Mrs. Wright was sent to thank Mr. Kamrath and Mrs. McCarthy (his future wife) to thank them for flowers they sent. There is no correspondence between Kamrath and Wright in this collection, but they did correspond and copies of the letter can be accessed through the Getty Research Institute. Anthony Alofsin's published guide *Frank Lloyd Wright: An Index to the Taliesin Correspondence* provides identification numbers for the material.

Between the years 1964 and 1988, Kamrath collected clippings from newspapers, magazine, and architectural journals. Some of the clippings have sent to him by others, including a review of Meyer Levin's *The Architect*, sent to him by one of his children with the note "review of a brand new novel about Frank Lloyd Wright. Might interest you Dad." Kamrath retained copies of newspaper articles from the "Los Angeles Times", the "New York Times," "The Houston Post," "Business Week," and the "Pittsburgh Press." Kamrath also owned a copy of "What Men Have Written about Frank Lloyd Wright: A Bibliography arranged by decades from 1900 to 1955," compiled and annotated by

Bernard Karpel for *House Beautiful*, November 1955, with the extension to include writings to 1959. Kamrath stamped, dated, and marked these items to note their receipt.

The collection contains book and gift catalogs Kamrath collected. He owned the publisher brochure on works by Wright, published by Duell, Sloan, and Pearce that included a note from Wright (1941). The two other catalogs date from the end of Kamrath's life. He had *The Frank Lloyd Wright Home and Studio Foundation Gift Catalog* and The Press at California State University's *Arts Catalog*, both from 1986. Kamrath also collected exhibit catalogs from numerous exhibits on Frank Lloyd Wright. He owned "The Works of Frank Lloyd Wright," from the Midland Art Association in Midland Michigan, that accompanied a 1959 exhibit; "Sixty Years of Living Architecture," from Frank Lloyd Wright Day in 1956; "Frank Lloyd Wright: Japanese Prints Exhibition," from 1966; "Frank Lloyd Wright: Vision and Legacy," from the 1965 exhibition; and "The Decorative Designs of Frank Lloyd Wright," by David A. Hanks, from the 1977-1978 Renwick Gallery exhibit.

Kamrath collected postcards of Wright's works, sometimes owning several copies of the same card. The collection includes one postcard of the Price Tower, three of Wright's Home and Studio, two of Taliesin, Spring Green, four views of the Guggenheim Museum, and nine duplicated of a Marin County Administration card. There are commemorative stamps and seals in the collection, including numerous Frank Lloyd Wright U.S. postal stamps (1966) and Frank Lloyd Wright Festival seals (1969).

He also collected a variety of things related to Taliesin, including a blank application for apprenticeship and programs, ranging in date from 1968 through 1986.

Kamrath retained copies of “Wright Plus 1977 Tour” brochures as well as other brochures of Wright’s work.

Within Kamrath’s archival collection, there are many photographs of Wright, his built work, and his drawings. He owned 2 black and white portraits of Wright dated 1949 and 1953. The collection contains photographs of the Imperial Hotel, Johnson Wax building, Pope-Leighy residence, Oscar Steffens residence, Taliesin, Spring Green, and Frank Lloyd Wright’s Home and Studio. He owned 159 positive and negative photostatic copies of individual plates from the *Wasmuth portfolio*, and additional positive Photostats that have been hand colored, seemingly by Kamrath himself.

Chapter Three: Analysis of Karl Kamrath's collecting practice

Kamrath's collection figures into his architectural legacy. Book collections have historically been treated as guides to the intellectual history of the individual collector. If collectors are viewed as active readers, the selections can illuminate something about the reader. Tracing the marginalia in a text can further indicate a reader's interest and motivation in reading. Architectural historian Sarah McPhee stated that "the notion of active reading could apply to any humanities inquiry, but for the architectural historian, the field of text considered must broaden to encompass both visual and verbal responses."³⁵ McPhee described the library of Gianlorenzo Bernini, categorizing the various subjects represented in his collection. She then briefly compared his library with those of contemporary artists and architects, highlighting the deep literary content that differentiated his collection from others.³⁶ I am not making a comparison to his contemporaries, but I have taken a similar methodological approach in my consideration of Kamrath's collecting practices.

In the final chapter of this thesis, I will discuss the scope of Kamrath's collection, consider his engagement with the materials, and draw connections between his collecting practices and his work as an organic architect. Christy Anderson's work on the collecting and reading practices of Inigo Jones similarly suggested a connection between his collection and his design, but without drawing simple links between what he used as

³⁵ Sarah McPhee, "The Architect as Reader," *The Journal of the Society of Architectural Historians* 58 (September, 1999): 454-461.

³⁶ Sarah McPhee, "Bernini's Books," *The Burlington Magazine* 142 (July, 2000): 442-448.

sources and what he created. She cast a broad net, considering the larger context in which he was collecting and designing.³⁷ Although I believe Kamrath's collection informed his creative process, I resist the urge to simplify this influence and allow the description of his collection to show the breadth and depth of his architectural interests. I have reconstructed his collection intellectually to provide insight into how textual and visual materials served as exposure to the works of Frank Lloyd Wright and other organic architects. My intention is to show that collecting was part of Kamrath's architectural process, not through direct manipulation and imitation of forms, but through his enthusiastic study.

The Scope of the Collection

Kamrath donated portions of his collection to the Smithsonian Institution, the Houston Metropolitan Research Center, and The University of Texas at Austin Architecture and Planning Library and Alexander Architectural Archives. MacKie and Kamrath's firm materials, including working drawings and the bulk of the office records were donated to the Houston Metropolitan Research Center. The items he collected on Frank Lloyd Wright, including his library, were donated to The University of Texas at Austin, along with the firm's presentation drawings. Kamrath's slide collection, documenting his photography of Wright's buildings, was donated to the Smithsonian Institution. Kamrath's position in the world of Wright devotees was significant enough to produce interest in his photography of Wright's work:

³⁷ Sarah McPhee, "The Architect as Reader," *The Journal of the Society of Architectural Historians* 58 (September, 1999): 454-461.

Fritz [Frederick Gutheim] had known about my collection of slides, of my own private slides, of a lot of things of Mr. Wright's, views and things that you don't normally see, running around to get good light and that sort of things I guess it's a pretty good collection because the director asked me to donate these things to the Smithsonian, which I've made arrangements to do.³⁸

Of the materials Kamrath donated to The University of Texas at Austin, I have documented and intellectually organized the collection into three components: his books, his periodicals, and archival materials related to Frank Lloyd Wright. Kamrath dedicated himself to maintaining a library that contained publications on various modern architectural subjects, but was largely dominated by works by or about Frank Lloyd Wright. Through collecting books and periodicals, Kamrath continued the long legacy of architectural literature as a site of knowledge. His interest in Wright began through contact with the book as an object and source of information.

During Kamrath's architectural education, a small number of texts on Wright and organic architecture were the only sites of knowledge through which he could begin the study of Wright's ideas and familiarize himself with examples of this type of built work. His interest, and therefore his collecting practice, began with the book. He continued to actively collect texts by Wright as they appeared frequently in the latter years of his life. He obtained many of these works within a year of the publication date, demonstrating his continual dedication to remaining aware of the emerging scholarship on Wright.

Other texts round out Kamrath's book collection, demonstrating that he was an active participant in and consumer of the modern architectural movement, particularly in America and Japan. Kamrath collected materials on other modernists, but his tendency

³⁸ Karl Kamrath. Interview by D. C. Tharp and Charles Howard, September 8, 1981. Transcript from taped recording. Transcript at Houston Metropolitan Research Center.

toward a specific type of modern architecture is visible in the library. The collection includes several works by or about Richard Neutra. Neutra was not quite a contemporary of Kamrath, having been born a generation ahead of him. Neutra was a good example of someone who knew and learned from Wright, briefly working with him, but who went on to establish his own successful approach to architecture. Kamrath's collection of volumes on Wright followers, such as Bruce Goff and Alden Dow, demonstrates his interest in the development and extension of organic architecture, as well as his camaraderie with many of these like-minded architects.

Kamrath's collection of European modernists was limited to literature on Willem Dudok, with the exception of the *Masters of World Architecture* box sets. Dudok was an intriguing character in Kamrath's life. The two architects met and developed a friendship during Kamrath's 1954 visit to Germany. Kamrath subsequently collected literature on the Dutch modernist, whose work has more in common with Wright's than with his European contemporaries. Like Kamrath, Dudok learned of Wright's ideas and work through visual and textual resources, and in the beginning, specifically through "pictures." The precise early sources are unknown, but Dutch-language texts on Wright were available after 1917.³⁹ Dudok's work achieved the integration of Wrightian ideas while still maintaining his own imprint. Mariëtte van Stralen stated that "Wright served as a starting point, an inspiration, and a catalyst," for Dudok, as well as other Dutch

³⁹ Donald Langmead and Donald Leslie Johnson, *Architectural Excursions: Frank Lloyd Wright, Holland, and Europe* (Westport, CT: Greenwood Press, 2000): 72.

architects.⁴⁰ Architectural scholars Donald Langmead and Donald Leslie Johnson wrote that his buildings, particularly in plan, were “spatially linked, open, logical, functionally knitted yet informal, they are from Wright. The expression in their mass and volume, in materials and fenestration is from Wright. Their character is Dudok’s.” Kamrath’s collection of sources on Dudok extended his interest in Wright to one of the European architects that was informed his work.

By predominantly collecting works on Neutra, Dudok, and various Wright students and followers, Kamrath was tacitly denying another substantial body of literature on modern architecture. The lack of a substantial number of books by or about significant European modern architects, such as Le Corbusier, Adolf Loos, Ludwig Mies van der Rohe, and Walter Gropius suggests a disinterest in contemporary European architecture and the International style, which extended to the period following World War II when many European architects began to influence the architectural field in the United States.

Like many practicing architects, Kamrath received and retained many architectural journals and magazines. Numerous issues of publications, such as *AIA Journal*, *Architectural Record*, *Texas Architect*, *Architectural Forum*, *House & Home*, and *House Beautiful* are housed within the collection he donated to the University of Texas. The periodicals illuminate his continual engagement with the contemporary literature on organic architecture and on the re-emergence of interest in Wright’s work in

⁴⁰ Mariëtte van Stralen, “Kindred Spirits: Holland, Wright, and Wijdeveld,” in *Frank Lloyd Wright: Europe and Beyond*, edited by Anthony Alofsin (Berkeley: University of California Press, 1999): 52.

the post-war period. The bulk of the periodicals date from the 1960s through the 1970s, with many focused on re-evaluating Wright's work and legacy after his death in 1959.

It is significant to note, however, that University of Texas at Austin holdings does not constitute the entirety of his magazine and journal subscriptions, but simply indicates which issues he considered worthy of retaining and donating to the university. Similar trends are evident in the periodicals as in the books, wherein the subject matter of articles Kamrath pointed to were either on Wright, Dudok, or a Wright follower. Significantly, there are marks in the journals that indicate articles on Kamrath or his firm. This is especially true in local publications, such as *Texas Architect*, where the firm was published from time to time, often as an example of organic or "Wrightian" architecture.

The third, and less intelligible, collection of Wright was Kamrath's drawing together of small objects or documents that are archival in nature. Kamrath's collection is largely dominated by textual materials – books, journals, clippings – and is supplemented by visual materials, including drawings, photographs and postcards.

The brochures, exhibit catalogs, and Taliesin programs show that Kamrath maintained a continual interaction of Wright's work and the community of devotees that emerged throughout his lifetime. Visual materials, such as photographs and drawing reproductions, complicate the analysis of how Kamrath interacted with the materials. Most of these items were not marked in any way and are significant solely for their presence within the collection. A few notable exceptions to this are the hand colored Photostatic reproductions of Wright drawings and an imprint from the Historic American

Buildings Survey on the Robie House that Kamrath drew his symbol on, within the design drawing of house (FIG. 9).

When collecting architectural materials, the majority of items available are representations of the buildings. Artifactual pieces of a building are not widely available, although there is a large market now for reproductions of Wright's art glass, furniture, and other small collectibles. Kamrath managed to collect one piece of a building that is tangentially related to his focus on Wright. Following the demolition of Adler and Sullivan's Schiller Building (also known as the Garrick Theater) in Chicago. Kamrath secured a seed pod relief plaster cast designed by Louis Sullivan in 1891-1892. The relief was used as ornamentation for the Garrick Theater. Kamrath had the relief framed and it hung over his secretary's desk in his firm's office. His collection of an ornamental element designed by Wright's mentor suggests a connection to the lineage of organic architecture. Sullivan "taught" Wright, who in turn greatly informed the work of Kamrath.

Kamrath's Interaction with the Materials

There are limitations inherent in the analysis of Kamrath's collecting practices. While some markings within the texts indicate that the item was a gift or the name of the bookseller from which the book was likely purchased, there are many that do not contain information about Kamrath's taking possession. His markings often noted the date of receipt, so it is possible to trace the development of some of his collection. The majority, and most consistent, of Kamrath's markings are his stamps. He did not explicitly write in

the margins in a way that demonstrates why he stamped some pages and not others, but the pervasiveness of the stamp demonstrates a strong desire to claim the text, to mark it with a symbol of his identity.

Kamrath asserted his ownership through the application of either his personal or firm symbol, which can be linked to Wright's own red square identifying symbol. Wright's red square insignia began to appear on drawings around 1910, and became a symbol for the architect.⁴¹ Wright's symbol included a square, executed in red, with the architect's initials inside the square, as illustrated on the inside cover page of *An Autobiography* (1977) (FIG. 10). Kamrath's appropriation of the red square symbol created a visual link between the two architects and a helpful tool for identifying his collection materials. The designs of Kamrath's logos changed and evolved through time, but all were consistently executed as a red square with elements of his initials and the inclusion of an 'M' representing his partner Fred MacKie, when appropriate (FIG. 11). He designed stamps (FIG. 12) that he applied to his collection of Wright materials as well as his drawing the symbol on some items (FIG. 13). He also placed this logo on his own drawings, as well in some decorative elements of his built work, such as the second home he designed for his family. Throughout the books within the Kamrath library, the red square logos that Kamrath designed appear on most volumes, and often several times on the Wright related publications. In several cases, he stamped or drew the logo multiple times, on the interior and exterior, throughout the work, but never over text or images. Undoubtedly, one intention was to show ownership of the text, but there is at times a

⁴¹ H. Allen Brooks, "Frank Lloyd Wright and the Wasmuth Drawings," *The Art Bulletin* 48 (1966): 197.

connection between particular images and ideas on the pages Kamrath marked. The lack of written text in these markings limits what meaning can be drawn from them, but the abundance of the markings, combined with the imitative quality of the design itself, indicates a significant connection to the material on Wright. By designing a logo, or icon, that so clearly reflects Wright's own design, Kamrath paid homage to the source of his inspiration, in effect linking his own identity as an architect to the identity Wright had established for himself.

Many of the items Kamrath collected on Wright suggest that he sought to visually understand Wright's designs, as built structures, as well as his drawing techniques. He reproduced many of Wright's drawings as photostatic prints, both positive and negative. Within his collection, there are reproductions, in various sizes, of Wright's designs as published in *Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright* (the Wasmuth portfolio). There are also positive prints of Wright's later residential work, dated in the 1950s, that have been hand colored, seemingly by Kamrath himself who applied his own personal red square logo to the corner of the drawings. These drawings are of plans and elevations and include site information, such as trees placement, water elements, and overall integration into the landscape.

Connections between collecting and designing

My discussion of Kamrath's collection does not alter the historical perception of the man, but in fact it provides a deeper insight into his fascination with Frank Lloyd Wright by illuminating how he dedicated himself to the consumption of resources on the

architect. Kamrath began his own investigation of the principles, vocabulary, and spirit of Wright's buildings. Through the collection and consumption of textual and visual materials, Kamrath sought to build organic architecture in Houston.

Architect, urban planner, and University of Texas School of Architecture faculty member Hugo Leipziger-Pearce wrote on Wright that, "contending that organic architecture cannot be 'taught,' he encouraged emulation of his architectural intentions rather than the mere copying of his form vocabulary."⁴² Through his collecting, Kamrath was engaged in his own study of organic architecture, seemingly following Wright's suggestion. As his career progressed following World War II, connections can be made between the accumulation of his collection and the increasingly organic elements within his work.

Karl Kamrath committed himself to Wright's ideology of organic architecture after World War II. Before the war, the work of MacKie & Kamrath showed the influence of multiple modernisms. It is difficult to definitively determine influence, given that records for this period in Kamrath's career are limited. He did not write often and the majority of records related to his life and work date from 1946 on, when his interest and commitment to Wrightian principles was solidified. Even within his large collection, Kamrath rarely made specific notations about his interests within books and journals.

Throughout the firm's long tenure, the architects produced a wide variety of building types, including residences, churches, temples, tennis courts, banks, university structures, hospitals, military and government buildings, and corporate offices. The firm

⁴² Hugo Leipziger-Pearce, "The Roots and Directions of Organic Architecture," reprinted from *The Texas Quarterly* (Spring 1962): 63.

engaged many powerful corporate clients, such as the Dow Chemical Company, DuPont, Schlumberger, and Big Three Industries. MacKie & Kamrath proved to be adept at handling architectural commissions on all scales, from single-family homes to large industrial complexes.

Within the broad scope of their practice, Kamrath's organic tendencies were most strongly revealed in the residential and religious work by the firm, from the 1950s onward. The individuality of the clients for these smaller projects allowed for a greater expression of Kamrath's design aesthetic. Steven Fox wrote that following Kamrath's meeting with Wright in 1946, the firm's "buildings were consistently Wrightian in character; they displayed a predilection for horizontal alignment, dramatic structural engineering, and finely executed material and ornamental detailing."⁴³ Indeed, the meeting in 1946 seems to have been a turning point in Kamrath's career. The meeting had a significant impact on both his interest in Wright and his architecture.

As discussed in Chapter 1, Kamrath's River Oak residences on Tiel Way, including the Kamrath (1953), Keating (1951), Gonzalez (1957), and Ballantyne (1961) houses, all served as individual articulations of his adaptation of Wrightian principles to a wooded and sloping site. Each residence was designed to allow for the inhabitants' privacy while maximizing views into the landscape. Details such as art glass windows, ornamental doors, and colorful trim accentuated the otherwise natural material palette of the residences. The firm's religious commissions gave the architect an opportunity to shape singular spaces for spiritual purposes. Temple Emanu-El in Houston (1949) is

⁴³ Steven Fox, "Karl Fred Kamrath," *The Handbook of Texas Online*. Accessed July 12, 2009. <http://www.tshaonline.org/handbook/online/articles/KK/fka15.html>

marked by the use of structure engineering to create an open space that was verticality accentuated through beams that pull the eye upward, while from the exterior it retains a low profile that meets the landscape.

The extent to which his designs had the qualities described here demonstrates the pervasiveness of his interest in Wright and organic architecture. Kamrath engaged in a lifelong study that informed the nature of his work. He collected organic architecture in order to build organically. Kamrath collected and consumed information on Wright and organic architecture and then presented his own articulations of the principles in built form. By analyzing the collection, I have presented another component to Kamrath's career and connection to Frank Lloyd Wright.

FIGURES



Figure 1. Exterior photograph. Kamrath residence (1938), 3448 Locke Lane, Houston, Texas. Karl Kamrath collection, Alexander Architectural Archive, University of Texas Libraries, The University of Texas at Austin.

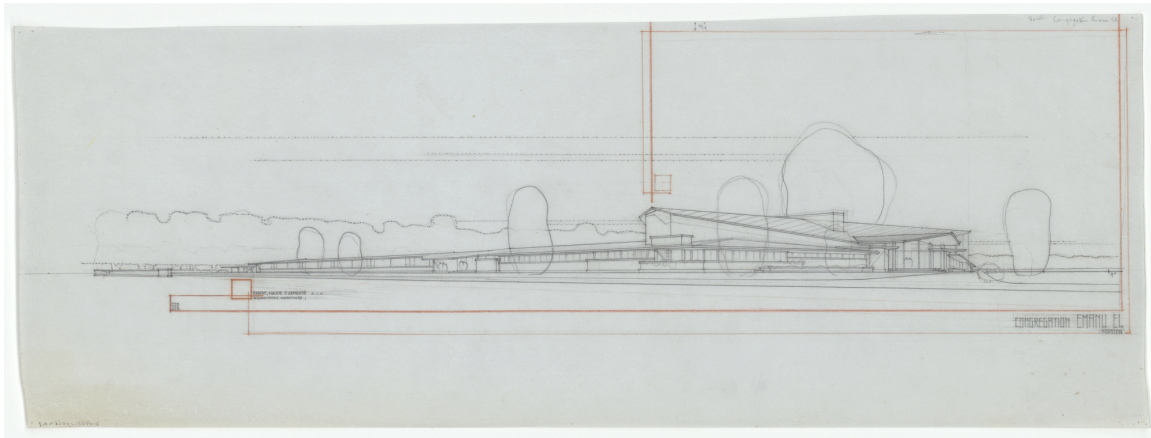


Figure 2. Perspective drawing. Temple Emanu-El (1949), 1500 Sunset Boulevard, Houston, Texas. Karl Kamrath collection, Alexander Architectural Archive, University of Texas Libraries, The University of Texas at Austin.



Figure 3. Interior photograph. Contemporary Arts Association (1949, demolished 1989), Houston, Texas. Karl Kamrath collection, Alexander Architectural Archive, University of Texas Libraries, The University of Texas at Austin.



Figure 4. Exterior photograph. Seismic Exploration Inc. (1947), 1007 Shepherd, Houston, Texas. Karl Kamrath collection, Alexander Architectural Archive, University of Texas Libraries, The University of Texas at Austin.

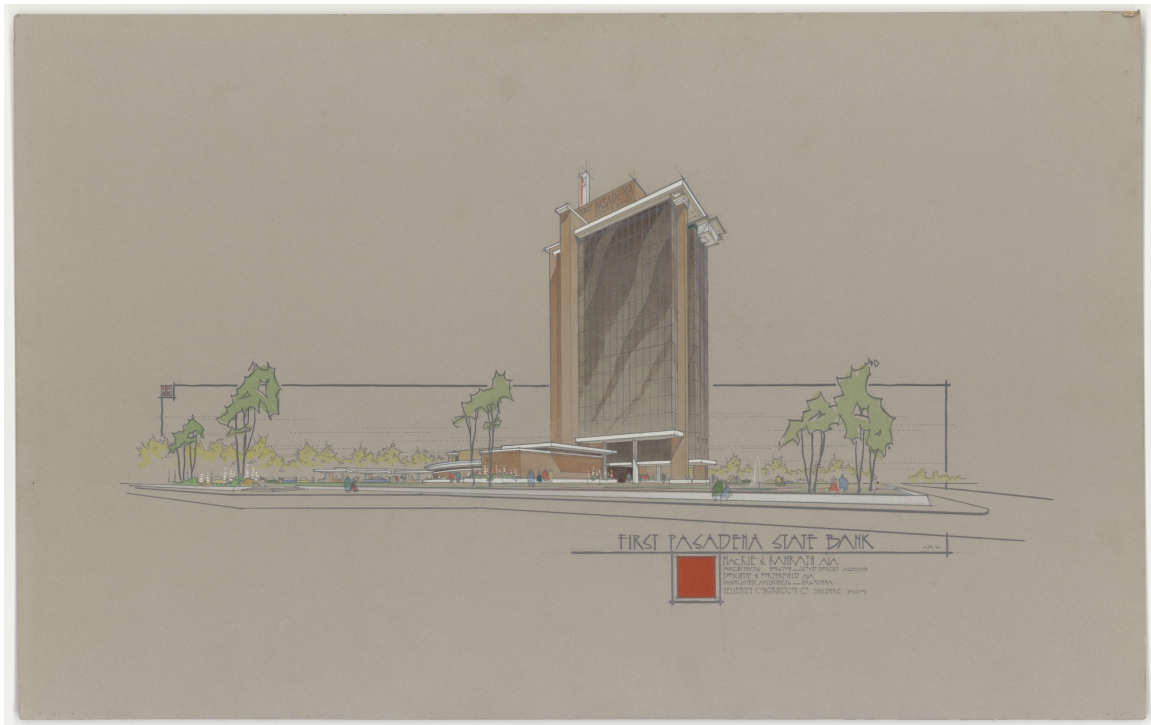


Figure 5. Perspective drawing. First Pasadena State Bank (1961), 1001 East Southmore Avenue, Pasadena, Texas. Karl Kamrath collection, Alexander Architectural Archive, University of Texas Libraries, The University of Texas at Austin.

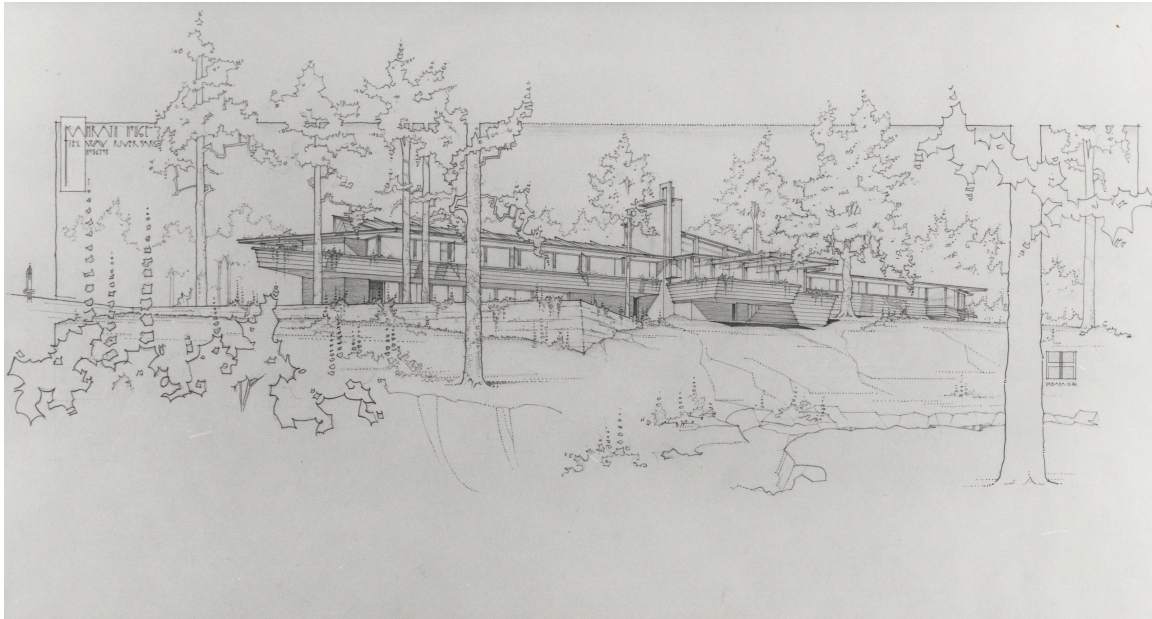


Figure 6. Perspective drawing. Kamrath residence (1951), 8 Tiel Way, Houston, Texas. Karl Kamrath collection, Alexander Architectural Archive, University of Texas Libraries, The University of Texas at Austin.

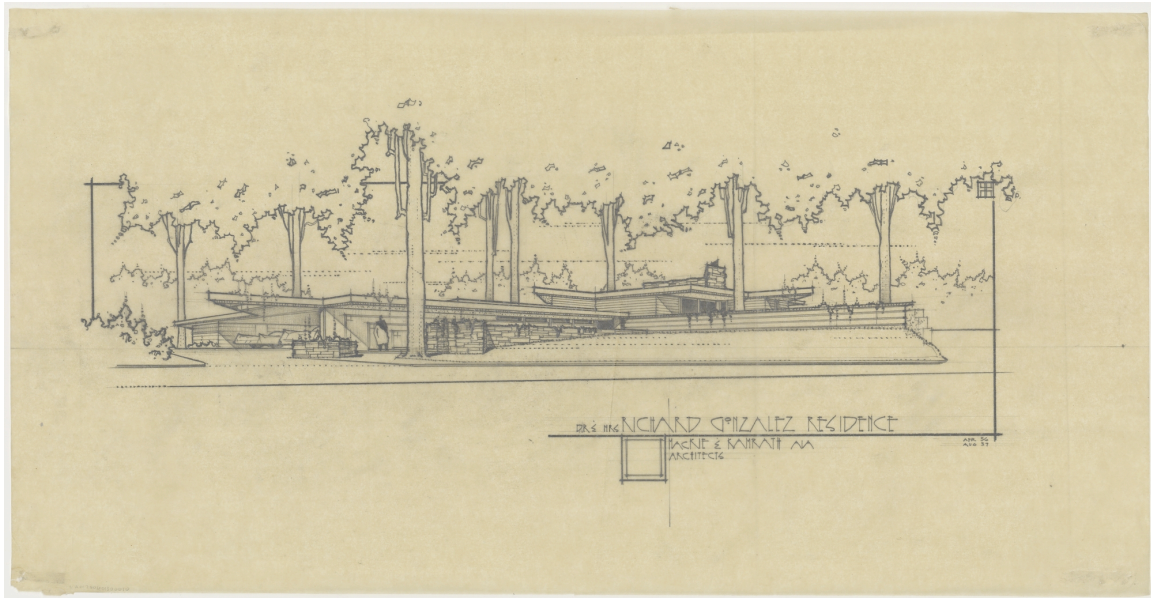


Figure 7. Perspective drawing, Gonzalez residence (1957), 48 Tiel Way, Houston, Texas. Karl Kamrath collection, Alexander Architectural Archive, University of Texas Libraries, The University of Texas at Austin.



Figure 8. Interior photograph. Temple Emanu-El (1949), 1500 Sunset Boulevard, Houston, Texas. Karl Kamrath collection, Alexander Architectural Archive, University of Texas Libraries, The University of Texas at Austin.

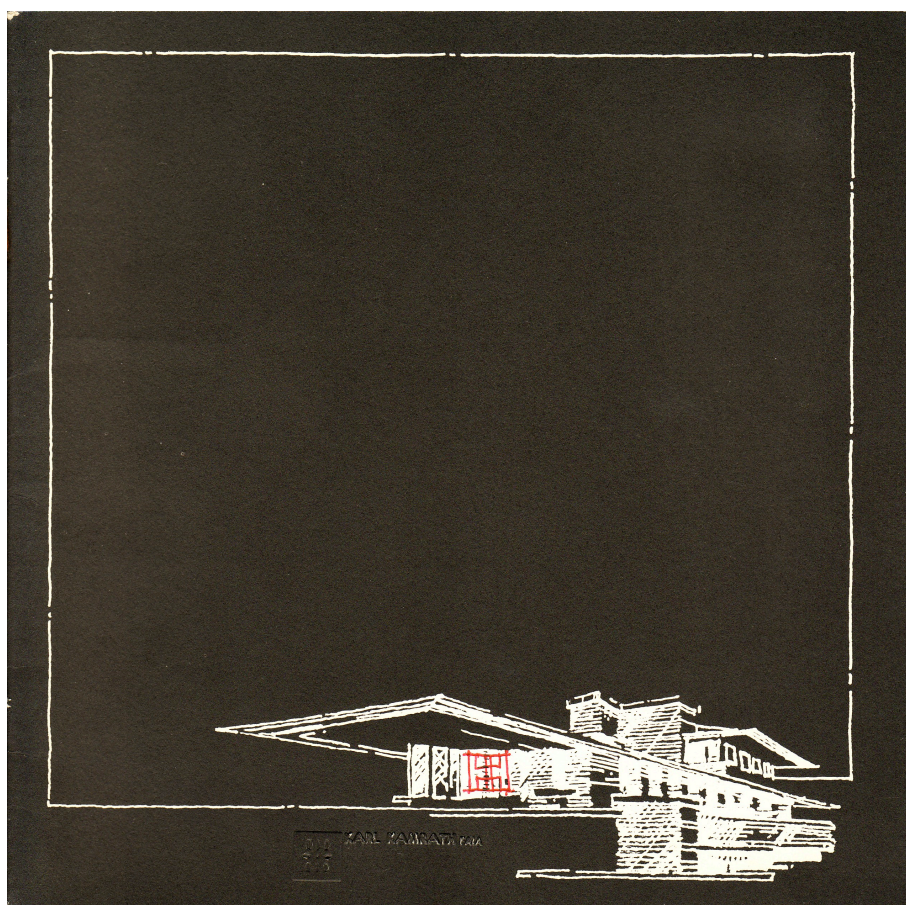


Figure 9. *The Robie House*. Imprint, Palos Park, Ill., Prairie School Press, 1968, Historic American Buildings Survey.



Figure 10. Frank Lloyd Wright logo, from the inside cover of *An Autobiography*, New York: Horizon Press, 1977.



Figure 11. MacKie and Kamrath logo stamp, from *Frank Lloyd Wright's Usonian houses: the case for organic architecture*, by John Sergeant, New York: Whitney Library of Design, 1976.



Figure 12. Karl Kamrath logo stamp and handwritten marginalia, from *Frank Lloyd Wright: His Life, His Work, His Words* by Olgivanna Lloyd Wright, New York: Horizon Press, 1966.

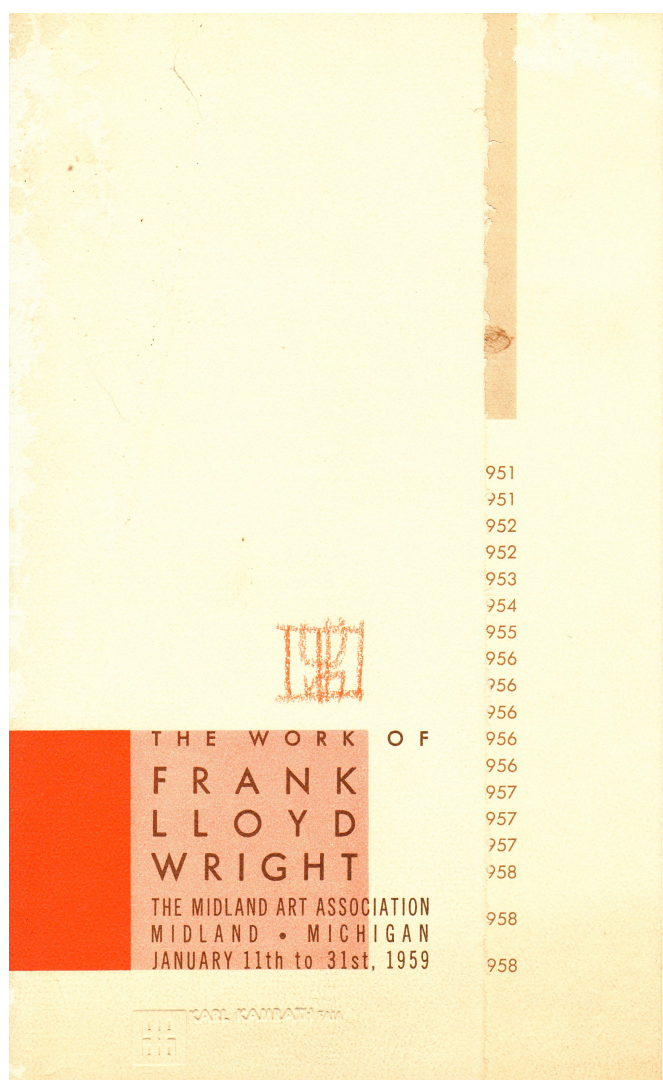


Figure 13. Karl Kamrath logo, handwritten on "The Works of Frank Lloyd Wright," Midland Art Association exhibit catalog, 1959.

APPENDIX A: KAMRATH'S BOOKS			
Author	Title	Publisher	Year
Alex, William	Japanese Architecture	George Braziller	1963
American Institute of Architects	At home with architecture : a manual of suggestions for the presentation of architecture in the primary, elementary and junior high school years	American Institute of Architects	1955
Architekten- und Ingenieurverein Hamburg	Hamburg und seine Bauten, 1929-1953	Hoffmann und Campe Verlag	1953
Bach, Ira J.	Chicago on Foot	Follett Publishing Co.	1969
Bach, Ira J., ed.	Chicago's Famous Buildings, A Photographic Guide	University of Chicago Press	1980
Barnstone, Howard	The Architecture of John F. Staub, Houston and the South	University of Texas Press	1979
Baylis, Douglas and Joan Parry	California Houses of Gordon Drake	Reinhold Publishing	1956
Birrell, James	Walter Burley Griffin	University of Queensland Press	1964
Birren, Faber	The American Colorist	Prang Co. Publishing	1948
Blake, Peter	An American Synagogue for Today and Tomorrow: A Guidebook to Synagogue Design and Construction	Union of American Hebrew Congregation	1954
Blake, Peter	The Master Builders: Le Corbusier, Mies van der Rohe, Frank Lloyd Wright	Alfred A. Knof	1960

Boesiger, W., ed	Richard Neutra: 1950-1960: Buildings and Projects	Frederick A. Praeger Publications	1959
Born, Esther	The New Architecture of Mexico	William Morrow	1937
Brooks, H. Allen, ed.	Writings on Wright: Selected Comment on Frank Lloyd Wright	MIT Press	1981
Bund Deutscher Architekten	Das Beispiel : Arbeiten des BDA Kreises Stuttgart : 1. Folge	Heidenheimer Verlagsanstalt	1954
Bush-Brown, A.	Louis Sullivan	George Braziller	1960
Bush-Brown, Albert	Louis Sullivan	George Braziller	1960
Cadoret, Michel	Houston	Hope Haven Press	1949
Campbell, Murray and Harrison Hatton	Herbert H. Dow: Pioneer in Creative Chemistry	Appleton- Century-Crofts	1951
Carver, Norman F., Jr.	Form and Space in japanese Architecture	Shokousha Publishing	1955
Casson, Lionel	Ancient Egypt	Time-Life Books	1972
Choay, Francoise	Le Corbusier	George Braziller	1960
Christ-Janer, Albert	Eliel Saarinen	University of Chicago Press	1948
Collins, George R.	Antonio Gaudi	George Braziller	1960

Condit, Carl W.	The Chicago School of Architecture: A History of Commercial and Public Building in the Chicago Area, 1875-1925	University of Chicago Press	1964
Connoly, Willard	Louis Sullivan as He Lived: The Shaping of American Architecture	Horizon Press	1960
Cook, Jeffrey	The Architecture of Bruce Goff	Harper and Row	1978
Crane, Hubert Hammond	Hubertus Junius on Architects and Architecture with Both Rhyme and Reason	Texas Architectural Foundation	1960 ?
Current, William R. and Karen	Greene and Greene: Architects in the Residential Style	Amon Carter Museum of Western Art	1974
District of Columbia Auditorium Commission	Plans for a National Civic Auditorium and Cultural Center for the Citizens of the United States	District of Columbia Auditorium Commission	1957
Dow, Alden B.	Reflections	Northwood Institute	1970
Drexler, Arthur	Ludwig Mies van der Rohe	George Braziller	1960
Drexler, Arthur	The Drawings of Frank Lloyd Wright	Horizon Press, for the Museum of Modern Art	1962
Eaton, Leonard K.	Two Chicago Architects and their Clients: Frank Lloyd Wright and Howard Van Doren Shaw	MIT Press	1969
Eckbo, Garrett	Landscape for Living	F. W. Dodge	1950

Eckbo, Garrett	The Art of Home Landscaping	F. W. Corp.	1956
Eckhardt, Wolf Von	Eric Mendelsohn	George Braziller	1960
Farr, Finis	Frank Lloyd Wright	Charles Schribner's Sons	1961
Fathy, Hassan	Architecture for the Poor	University of Chicago Press	1973
Fitch, James Marston	Walter Gropius	George Braziller	1960
Foerster, Bernd	Architecture worth saving in Rensselaer County, New York	Rensselaer Polytechnic Institute	1965
Foerster, Bernd	Man and Masonry	Allied Masonry Council	1960
Ford, James and Kamtherine Morrow Ford	The Modern House in America	Architectural Book Publishing Co.	1940
Ford, Katherine Morrow and Thomas H. Creighton	The American House Today: 85 Notable Examples Selected and Evaluated	Reinhold Publishing	1951
Frank Lloyd Wright Home and Studio Foundation., Restoration Committee	The plan for restoration and adaptive use of the Frank Lloyd Wright home and studio	University of Chicago Press	1978
Fuermann, George	Peden - 1965: 75 Years and Just a Beginning	Premier Printing Co.	1965
Gebhard, David	Schindler	Viking Press	1972

Gebhard, David (intro)	The Western Architect: The Architecture of Purcell and Elmslie	Prairie School Press	1965
Gemeinnützige Aktiengesellschaft für Wohnungsbau	Die Bauten der Gemeinnützigen Aktiengesellschaft für Wohnungsbau im Stadtgebiet von Köln	Die Gesellschaft?	1953
Gross, Egon and Ley, Helmut	Bauherr Stadt Stuttgart. Ein Leistungsbericht der Stadt Stuttgart und des schwäbischen Baugewerbes	AWAG Allgemeine Werbe Agentur	1952
Gulick, Luther Halsey	The Metropolitan Problem and American Ideas	Alfred A. Knof	1962
Gutheim, Frederick	1857-1957: One Hundred Years of Architecture in America: Celebrating the Centennial of American Institute of Architects	Reinhold Publishing	1957
Gutheim, Frederick	Alvar Aalto	George Braziller	1960
Haftmann, Werner, Alfred Hentzen, and William S. Lieberman	German Art of the Twentieth Century	Museum of Modern Art	1957
Hájek, Lubor (Hager-Forman)	Japanese Woodcuts	Spring House	1950s
Hanks, David A.	The Decorative Designs of Frank Lloyd Wright	E. P. Dutton	1979
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N/A	Hannover, Landeshauptstadt, Messestadt	Verlag Adolf Ernst Schulze	1950s
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Wright, Frank Lloyd	The Future of Architecture	Horizon Press	1953

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Yorke, F. R. S.	The Modern House	The Architectural Press	1935
Zevi, Bruno	Frank Lloyd Wright	Il Balcone	1954
Zevi, Bruno	Frank Lloyd Wright's Fallingwater 25 Years After.	Etas Kompass	1963

APPENDIX B: KAMRATH'S PERIODICALS			
Journal	Author	Article Title	Year
AIA Journal	Severens, Kenneth W.	"Louis Sullivan builds small-town bank"	1976 May
AIA Journal			1978 Dec.
AIA Journal	McCue, George	"The Arch: An Appreciation"	1978 Nov.
AIA Journal			1978 Oct.
AIA Journal			1979 April
AIA Journal			1979 Aug.
AIA Journal			1979 Dec.
AIA Journal			1979 Feb.
AIA Journal		"Mr. Wright and the Johnson's of Racine, Wis.: Reminiscences of 'Wingspread' and its architect"	1979 Jan.
AIA Journal	Hardy, Andy Leon	"Those proliferating atria: An ancient architectural device attains new popularity"	1979 July
AIA Journal			1979 June
AIA Journal			1979 March

AIA Journal		"An Evangelist of unusual architectural aspirations: Twenty years in a Neutra church, Dr. Robert Schuller is building a Johnson cathedral" and "Hexagonal-Module house is placed on the National Register"	1979 May
AIA Journal			1979 Nov.
AIA Journal		"Master manipulator of glass" by Nory Miller	1979 Oct.
AIA Journal		"Masters of Light" Frank Lloyd Wright: A prophet of glass and a passionate advocate of sunlight"	1979 Sept.
AIA Journal	Canty, Donald; Rand, George	"The Art of Architecture;" "A Civic Center and its Civita: Mr. Wright Meets Now-Mellow Marin County, Calif. With Still-Unfolding Impact"	1980 Apr.
AIA Journal			1980 Jan.
AIA Journal	Rietherman, Robert King; Gutheim, Frederick	"The Seismic Legend of the Imperial Hotel: How Did it Really Fare in the Tokyo Earthquake of 1923;" "The Turning Point in Mr. Wright's Career: A Case that it was his Princeton Lectures of Exactly Half a Century Ago"	1980, June
AIA Journal			1980, Sept.
AIA Journal			1981, Aug.
AIA Journal			1981, Aug.

AIA Journal			1981, Jan.
AIA Journal			1981, July
AIA Journal			1981, June
AIA Journal			1981, March
AIA Journal			1981, May
AIA Journal	Canty, Donald	"Client's Eye-View of a Wright Classic: The Hanna's write about their 'Honeycomb House' at Stanford"	1981, Nov.
AIA Journal			1981, Oct.
AIA Journal			1981, Sept.
AIA Journal			1982 Dec.
AIA Journal	Wilson, Richard Guy	"William Dudok: Modern but not Mainstream"	1982, Aug.
AIA Journal			1982, Aug.
AIA Journal	DeLong, David	"A Tower Expressive of Unique Interiors"	1982, July
AIA Journal			1982, March

AIA Journal			1982, Sept.
AIA Journal			1983 April
AIA Monthly Bulletin - Michigan Society of Architects			1959 Dec.
AIA Monthly Bulletin - Michigan Society of Architects			1959 Dec.
Architectural Forum			1938 Jan.
Architectural Forum			1948 Jan.
Architectural Forum			1951 Jan.
Architectural Forum			1959 Jan.
Architectural Forum	Wright, Henry; Kaufmann, Edgar Jr.	"Unity Temple Revisited" and "Frank Lloyd Wright: The Eleventh Decade"	1969 June
Architectural Forum		"Frank Lloyd Wright's Hall of Justice"	1970 Dec.
Architectural Record	Gutheim, Frederick	"The Wright Legacy Evaluated"	1960 Oct.
Architectural Record			1960 Oct.
Architectural Record		"Five Buildings by Alden Dow"	1967 Sept.

Architecture de Lumiere #11			1964
Architecture Plus			1973 Apr.
Architecture Plus			1973 Aug.
Architecture Plus			1973 Feb.
Architecture Plus			1973 July
Architecture Plus			1973 June
Architecture Plus			1973 Mar.
Architecture Plus			1973 May
Architecture Plus			1973 Nov.
Architecture Plus			1973 Oct.
Architecture Plus			1973 Sept.
Architecture Plus			1974 Jan./ Feb.
Architecture Plus			1974 July/ Aug.

Architecture Plus			1974 Mar./ Apr.
Architecture Plus			1974 May/ June
Architecture Plus	Harry Teague and Peter Stoner, eds. (mag)	Book review of "American Buildings and their architects, Vol. 3: Progressive and Academic Ideals at the Turn of the Twentieth Century" by William H. Jordy	1974 Nov./ Dec.
Architecture Plus			1974 Nov./ Dec.
Architecture Plus		"Wright in Japan," Unity Seeks Aid"	1974 Sept./ Oct.
Architecture Plus			1974 Sept./ Oct.
Arizona Highways	Smith, Dean	Grady Gammage Memorial Auditorium	1965 Feb.
Arizona Highways	Thomas, Margaret Dudley	"The Arizona Biltmore"	1974 Apr.
Arizona Living			1971 Oct.
Arizona Living		"One of Five Wright's"	1976 Sept.
Chicago Magazine	Mix, Sheldon	"The Oak Park Years: A Walking Tour on the Frank Lloyd Wright in Oak Park and River Forest"	1970 Apr.
Collier's		"Listen to Frank Lloyd Wright"	1956 Aug.

Esquire	Wright, John Lloyd	"In my Father's Shadow" and "The Latter Days of Frank Lloyd Wright"	1958 Feb.
Everyday Art			1968 Winter
Global Architecture #1	Futagawa, Yukio		1970
Global Architecture #15	Futagawa, Yukio		1972
Global Architecture #2	Futagawa, Yukio		1970
Global Architecture #25	Futagawa, Yukio		1973
Global Architecture #58	Futagawa, Yukio		1958
Global Architecture #58	Futagawa, Yukio		1958
Global Interior #10: Houses by Frank Lloyd Wright 2	Futagawa, Yukio, ed.		1976
Global Interior #9: Houses by Frank Lloyd Wright 1	Futagawa, Yukio, ed.		1975
House and Garden	Hanna, Paul and Jean	"Taking a Chance with Frank Lloyd Wright"	1981 Nov.
House and Home			1953 Nov.
House and Home		"Three New Houses by Frank Lloyd Wright"	1958 Aug.

House Beautiful		"House Beautiful's 12th Annual Small House Competition- House of Mr. and Mrs. Karl Kamrath"	1940 Feb.
House Beautiful		"Frank Lloyd Wright - His Contribution to the Beauty of American Life"	1955 Nov.
House Beautiful		"Frank Lloyd Wright - His Contribution to the Beauty of American Life"	1955 Nov.
House Beautiful		"Frank Lloyd Wright - His Contribution to the Beauty of American Life"	1955 Nov.
House Beautiful		"Our Strongest Influence for Enrichment"	1957 Jan.
House Beautiful			1958 Sept.
House Beautiful		"Your Heritage from Frank Lloyd Wright"	1959 Oct.
House Beautiful			1960 Aug.
House Beautiful			1960 Aug.
House Beautiful			1960 Feb.
House Beautiful	Besinger, Curtis	"How to Prevent Deterioration - in Man and in His Home"	1961 Jan.
House Beautiful		"Curves Make a Small House Seem Big"	1962 June
House Beautiful			1963 Jan.
Look		"Journey to Taliesin West"	1952 Jan.

Look		"Journey to Taliesin West"	1952 Jan.
Look		"Journey to Taliesin West"	1952, Jan.
Look	Peter, John	"A Visit with Frank Lloyd Wright"	1957 Sept.
Pacific Arts Association Bulletin			1959 Summer
Point West	Wright, Iovanna	"Masselink"	1963 Apr.
Products	Lloyd, John	"Fallinwater... A Living Legacy"	1964 Fall
Products		"Grady Gammage Memorial Auditorium, Arizona State University"	1965 Fall
Saturday Evening Post	Farr, Finis	"Frank Lloyd Wright: Defiant Genius - Part I: Wisconsin's Gift to Chicago"	1961 Jan.
Saturday Evening Post	Farr, Finis	"Frank Lloyd Wright: Defiant Genius - Part II: The Birth of a Legend"	1961 Jan.
Saturday Evening Post	Farr, Finis	"Frank Lloyd Wright: Defiant Genius - Part III: Scandal and Sorrow"	1961 Jan.
Saturday Evening Post	Farr, Finis	"Frank Lloyd Wright: Defiant Genius - Part IV: Years of Trial"	1961 Jan.
Saturday Review	Martin, William; Guerrero, Pedro	"Frank Lloyd Wright: The Enduring Presence;" "Frank Lloyd Wright: An Unpublished Portfolio"	1975 Oct.
Texas Architect			1979 Nov./ Dec.
Texas Architect			1979 Sept./ Oct.

Texas Architect			1981 Jan./ Feb.
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Texas Architect		"The Texas Church House: A Geneology"	1983 July/ Aug.
Texas Architect		articles on Austin moon towers, Hal Box's house	1985 May/ June
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The Tie-In		"HCPCO Moves Headquarters into the Price Tower"	1956 Winter
Tone			1980
University of Chicago Magazine	Appel, Stephen	"Raze Robie House?"	1957 May
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MacKie and Kamrath collection, Houston Metropolitan Research Center, Houston Public Library, Houston, Texas.

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